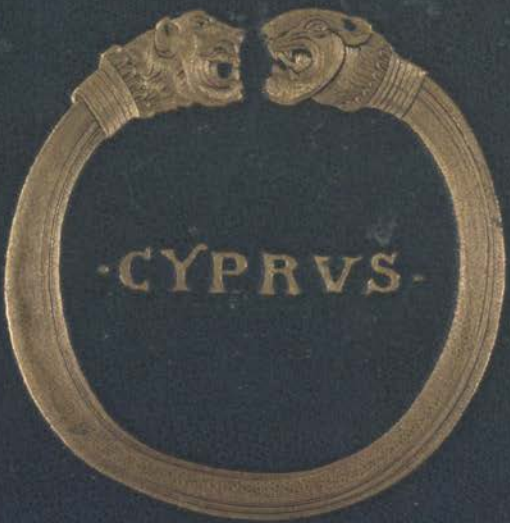

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CYPRUS.

CYPRUS

ITS ANCIENT CITIES, TOMBS, AND TEMPLES.

A Narrative of Researches and Excavations

DURING TEN YEARS' RESIDENCE AS AMERICAN CONSUL IN THAT ISLAND.

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au

BY

GENERAL LOUIS PALMA DI CESNOLA,

MEMB. ROYAL ACAD. SCIENCES, TURIN.

WITH MAPS AND ILLUSTRATIONS.

LONDON:
JOHN MURRAY, ALBEMARLE STREET.
1877.

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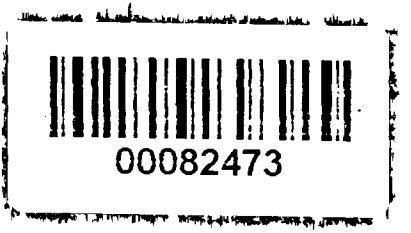
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TO

MY WIFE,

AS A TRIBUTE TO HER LOVE AND DEVOTION UNDER GREAT TRIALS,

These Pages

ARE MOST AFFECTIONATELY INSCRIBED.

PREFACE.

Many American and English friends have repeatedly asked me to publish an account of my researches in the island of Cyprus, and I have acceded to their request, but not without grave fears in consequence of my literary inexperience and imperfect knowledge of the English language.

To some extent, also, the publication of this narrative was imposed upon me as a duty, by the fact that several distinguished scholars had expressed their fears as to whether my excavations had been conducted in a systematic manner, whether the ruins had been left in a suitable condition for future study and investigation, and whether such a journal of the discoveries had been kept as would, from its details of how and where all the most important monuments had been found, prove of interest to science.

From reasons of prudence I did not publish anything concerning my diggings so long as I was residing in the Turkish dominions, and I have had no occasion to regret the course I pursued. That the explorations I superintended in that island were carried out sys-

tematically, and all the most interesting facts concerning them properly recorded, I hope the following pages will prove. That they were perhaps not conducted in all their details according to the usual manner adopted and advocated by most archæologists, I am unwilling to dispute, but there were many serious considerations which I was not at liberty to disregard. My firman from the Ottoman Government made it imperative that I should leave the excavated fields in the same state in which I found them, no matter though they had become my property by purchase. Even had this not been the case, I should have hesitated before spending the time and money necessary in clearing out every site where I dug in order to leave it in a condition suitable for future study, knowing that the natives would soon destroy those remains by carrying away the stones for building purposes, as they have done with the ruins laid bare at Dali by Mr. Lang, according to the approved system.

Again, such a system of excavating would have been too expensive for my private means, and I had neither public funds at my disposal nor an organized staff of assistants, as those usually have who superintend explorations of this character and extent. I had to rely solely on my own personal and pecuniary resources, and had to husband them as much as my health and my means required. The result, however, would have been the same in any case, since the ruins of ancient edifices which I brought to light during my ten years'

excavations, consisted, in almost every instance, only of low foundations of stone walls, and these, when their shape and exact measurement were ascertained, had no further archæological importance.

This disappearance of ancient monuments in Cyprus, renders the identification of its cities and temples extremely difficult, and unfortunately, also, the records of them which exist in ancient authors are so few and unconnected that they mislead as often as they assist. My greatest difficulty in this respect was with the cities of Throni, Leucolla, and Aphrodisium.

To enable the general reader to follow with some interest the description of my researches, I have given as an introduction a short account of the island of Cyprus from its pre-historic times, where everything appears to be confusion and darkness, to the present day.

Among the modern writers on Cyprus, I have consulted Lusignan, Dapper, Mariti, Jauna, Pococke, Danville, La Croix, and Maslatrie, but the one to whom I am most indebted is Engel, who with that ability and thoroughness in his researches which so pre-eminently distinguish in our age the German scholar, has collected in his work, "Kypros," all the best and most reliable information that could be had about the island in classical times. My ignorance of the German language deprived me of the great assistance I might have derived from the perusal of this excellent work while I resided in Cyprus.

To the courtesy and superior learning of Mr. A. S. Murray, of the British Museum, I owe my acquaintance with Engel, and also many valuable suggestions which I here most gratefully acknowledge.

A catalogue of the engraved gems found in the treasure vaults of the temple at Curium is given in the Appendix, and for this I am indebted to the great kindness of Mr. C. W. King, M.A. of Trinity College, Cambridge, the well-known author of "The Natural History of Gems," "Antique Gems," and other works of similar character. It will be found of eminent value to the student of the glyptic art.

In the Appendix will also be found a short description of the different types of vases found in Cyprus, and all the inscriptions which I discovered or have seen at various places during my excursions in the island. These inscriptions are in Cypriote, Phœnician, and Greek, with two or three in Assyrian incised on Babylonian cylinders, and a bilingual one in Greek and Latin, on a sepulchral stele. The description of the vases has been prepared by Mr. A. S. Murray, to whom I have already stated my obligations.

Although this volume is rich in illustrations, yet it contains but a very small per centage of the Cypriote monuments which I brought to light during my excavations in Cyprus.

The description of the different localities and of the tombs and temples which will be found in these pages, has been taken from notes written by me on the spot

at the time of the excavations, when I endeavoured to note down what I actually saw and as it appeared to me after a careful examination.

I entertain the hope that the discoveries which I had the good fortune to make in Cyprus will prove more important as they become more generally known; and that they will justify the kindly expressed opinion of the illustrious discoverer of Nineveh, in saying, "they will add a new and very important chapter to the history of Art and Archæology."

L. P. DI CESNOLA.

Ilsington Villa, London,
April, 1877.

CONTENTS.

LIBRARY OF THE ROYAL ASIATIC SOCIETY

INTRODUCTION . . . . . PAGE 1

CHAPTER I.

Appointed American Consul at Cyprus.—Arrival at Lanarca in 1865.—Description of the town.—Larnaca built on the ruins of Citium.—Its remains of Phœnician, Assyrian, and Greek art.—Foundations of a Phœnician and a Greek temple discovered.—Phœnician and Greek inscriptions found in them. Diggings forbidden by the Turkish authorities.—Arrest of a Consular employé.—His release, and the satisfaction obtained from the Porte . . 41

CHAPTER II.

Country life.—Cypriote customs.—Description of Dali.—Former excavations of French archæologists.—Identification of site of Dali with that of Idalium.—Accidental discovery of a tomb.—Survey of the fields.—An extensive necropolis beneath them.—Purchase and lease of ground.—Arrival of the Firman.—Commencement of diggings.—Description of tombs and their contents.—Two tiers of tombs.—Charge of desecration of a Turkish cemetery.—Arrival of the Pasha, and removal of the Cadi of Dali . 61

CHAPTER III.

Several Consuls obtain Firmans to excavate.—Lively competition.—Mr. Lang discovers statues and bilingual inscription.—Patriarchal custom among Cypriote peasants.—Hadji Jorghi.—His imprisonment and sad death.—Rock-cut tombs at Alambra, with their peculiar pottery.—Clay figures believed by some to be children's toys.—Hills of Ambelliri.—Famous bronze tablet of the Duke de Luynes.—Village of Potamia.—Discovery of temple and tombs.—Several small cemeteries discovered east of Dali 82

CHAPTER IV.

ATHIENO (GOLGOI).

PAGE

Athienou a town of muleteers.—Identified by M. de Vogué as the site of Golgoi.—Sketch of Golgoi.—Cypriote mode of travelling.—Unsuccessful explorations in 1867.—Discovery of a necropolis east of Golgoi.—An important sarcophagus and other sepulchral monuments discovered there.—Two men sent to dig in 1870.—Aghios Photios.—Discovery of colossal head and other sculptures.—Excitement of villagers.—Scene of confusion at night . . . 105

CHAPTER V.

Removal of sculptures to Larnaca.—Purchase of ground and recovery of purloined sculptures.—Systematic diggings commenced.—Discovery of more sculptures.—Survey of another field.—Discovery of a temple.—Portions of its foundations destroyed by French diggers.—Many hundred statues found in its area.—The Governor-General wants to stop the diggings.—Official correspondence with the Pasha.—Many inscriptions in Cypriote characters and with bas-reliefs.—Difficulty in removing the findings to Larnaca 125

CHAPTER VI.

The Cretan revolution.—Cypriotes holding Greek passports ordered to leave the island within twenty days.—Protection of the Greek colony of Cyprus.—The Greeks of Cyprus and the Hellenic Government thank General Cesnola.—The Grand Vizier asks for his recall without success.—Bad faith and abuse of power by the Turks.—Refusal to allow the exportation of the discoveries.—The Turks circumvented and the collection shipped 165

CHAPTER VII.

PAPHOS.

Exploration of the S.E. coast of Cyprus.—Mode of travelling.—A modern priest.—Ormidia.—An extensive necropolis.—No traces of dwelling-houses or temples.—The sites of Throni and Leucolla identified by the author.—Ruins of Catalima.—Mysterious monolithic cone.—Discovery of five cemeteries.—Famagosta probably the ancient Arsinoe.—Criminals.—Kattirdj Janni, the Robin Hood of the Levant.—Salamis prison and tomb of St. Catherine.—Church of St. Barnabas.—Two tumuli.—From Salamis to Cape St. Andreas evidence of Phœnician occupation.—Cemeteries and ruins.—Mediæval castles 177

CHAPTER VIII.

PAGE

Paphos founded by Phœnicians.—Temple of Venus mentioned by Homer.—Its site near the shore.—Other Temple of Venus.—Paphos built on an eminence further inland.—City and temple destroyed by earthquakes.—Temple rebuilt by Vespasian.—Remains still visible.—Plan of the great temple.—Mosaic pavement.—Rock-cut tombs.—Site of temple partly occupied by the small village of Kouklia 204

CHAPTER IX.

AMATHUS.

No ruins of Arsinoe on site mentioned by Strabo.—Garden and bath of Venus.—Neo-Paphos founded by Arcadians.—The Turks oppose diggings by force.—St. Paul's column.—Rock-cut tombs.—Imprisonment of two notable Turks.—Cape Acamas.—Ruins of ancient town of Soloi, its theatre.—Discovery of temple with statues and inscriptions.—Lapethus.—Discovery of temple with statues and inscriptions.—Cerynia now a fortress.—No remains of ancient city.—Scene with the Turks.—Abbey of Lapais.—Cerynia to Aphrodisium.—Ruins of four ancient towns near the seashore.—Harbour and temple of Aphrodisium.—Mediæval castles of Buffavento and Kantara.—The hermit Simeon.—Cythrea.—Discovery of two temples.—Statues and inscriptions.—Nicosia.—Tombs of the oldest period.—The lepers 217

CHAPTER X.

CURIUM.

Amathus founded by Phœnicians.—Worship of Tyrian Hercules.—Human sacrifices to Kronos.—Capture and destruction by Richard King of England.—Ruins, city walls, rock-cut tombs.—Mode of digging.—Stone-built tombs at depth of forty-five feet.—Fatal accident to Dr. Siegismund.—Discovery of large sculptured sarcophagus, its similarity to Lycian Frieze in British Museum.—Bronze shield with repoussé work.—Silver bowl with engraved design.—Search for copper mines.—Fasula.—Discovery of temple, statues, and inscriptions.—False alarm in camp at night.—Site of Tamassus.—Return to Amathus.—Removal of sarcophagus.—Visit of the Governor of Limassol.—Ruins of Aghios Tychona.—Departure for Curium 249

CHAPTER XI.

Curium founded by Argives.—Identification of site.—Traces of town in plain below.—Theatre, several temples.—Hippodrome and aqueduct.—Cisterns or granaries, public wells.—Exploration of one of the temples.—Mosaic pavement.—Rock-cut vaults containing treasure.—Description of their contents.

PAGE
--Gold armlets with name of king of Paphos.—Tombs in neighbouring hills and plain.—Discovery of Temple of Apollo Hylates.—Greek inscriptions.—Statues from the neighbourhood.—Journey to Cape Gatto.—Discovery of Kuri, its cemetery.—Wild cats and asps.—Ruins of Greek convent at Acrotiri.—Return to Larnaca.—End of explorations.—Departure from the island 293

APPENDICES.

THE RINGS AND GEMS IN THE TREASURE OF CURIUM . 353

ON THE POTTERY OF CYPRUS 393

GREEK INSCRIPTIONS 413

INSCRIPTIONS IN THE CYPRIOTE CHARACTER 437

INSCRIPTIONS IN THE PHŒNICIAN CHARACTER . . . 441

INDEX 443

LIST OF ILLUSTRATIONS.

	PAGE
Terra-cotta Vase	40
View of Larnaca	41
Sculptured Slab in Berlin	47
Sepulchral Monument	49
Terra-cotta Group	50
Terra-cotta Statuettes	51
Tombs at Larnaca	53
Lid of Sarcophagus	53
Alabaster Vases	54
Sepulchral Cippi	54
Sarcophagus	54
Archaic Vase	55
Terra-cotta Mask	60
Vase from Dali	65
Tombs at Dali	66
Inside of Tomb	67
Vase with Phœnician Inscription	68
Gold Ornaments (Dali)	pl. i.
Vases from Dali	,, ii.
Glass Vases	,, iii.
Double Tombs	75
Roman Lamps	76
Bronze Bowl, Engraved	77
Tail-piece	81
Bronzes from Dali	pl. iv.
Copper Spear Heads and Tools from Alambra	,, v.
Terra-cotta Figures	,, vi.
Vases from Alambra	,, vii.
Vase from Alambra	95
Tombs of Dali	96
Stone Head	98
Vases from Dali	pl. viii.
,, ,,	101
,, ,,	102
,,	pl. ix.
Statue of Aphrodite	106
Sculptured Stelæ	110
Sarcophagus from Golgoi	pl.
Dog	114
Engraved Patera	pl. xi.
Sculptured Stelæ	117
Scene at Golgos	122
Colossal Head	123
Seated Figures	124
Two Statues	129
Do. Do.	131
Statue of Priest	132
Do. Hercules	pl. xii.
Sculptured Base	136
Plan of Temple	139
Terra-cotta Figure	140
Terra-cotta Heads	141
Statue	143
Bas-relief of Serpent	144
Two Statues	145
Sculptured Vase	145
Bas-relief—Banquet	149
Statue	149

	PAGE
Two Terra-cottas	150
Statue of Priest	151
Two Statues	152
Diana—Two Heads	153
Two Statues	154
Kneeling Warrior	155
Triple Geryon	156
Venus	157
Lamp	157
Votive Sculptures	158
Sculptured Plinths	159
Greek Statue	160
Statue	pl. xvii.
Modern Objects	164
Boy with Goose	176
Modern Priest	180
Two Vases	181
Monolith	189
Terra-cotta Coffin	190
Two Heads	190
Head of Cybele	191
Terra-cotta Figures	203
Ruins of Temple of Paphos	205
Feet inscribed	207
Terra-cotta Head	207
Fragment of Vase	210
Plan of Temple at Paphos	212
Ruins of Temple	214
Rhodian Amphora	216
Tombs	224
Cybele	229
Statuette and Two Heads	230
Samian Vase	230
Ivory Bas-relief	233
Statue	240
Simeon the Hermit	241
Terra-cottas	243
Terra-cotta Vases	247
Serpentine Vase	247
Head	248

	PAGE
Hercules and Lion	250
Excavating Tombs	255
Tombs at Amathus	256
Sarcophagus from Amathus,	pl. xiv.-xv.
Terra-cotta Boats	259
Plan of Tomb	260
Door of Tomb	260
Xanthus Frieze	pl. xvi.-xvii.
Lid of Sarcophagus	267
Archaic Vase	268
Interior of Tomb	272
Sarcophagus	272
Alabaster Vases	pl. xviii.
Terra-cotta Vase and Statuette	273
Porcelain Figures	276
Patera from Amathus	pl. xix.
Boss of Shield from Amathus	pl. xx.
Interior of Tomb	282
Statue of Veiled Female	285
Lid of Sarcophagus	288
View of Curium	293
Earring	297
Skeleton	298
Figure carrying Water	300
Mosaic	302
Plan of Treasure-Chambers	304
Gold Bracelet	306
Agate Sceptre	309
Gold Finger-rings	310
Gold Earrings	310
Gold Bracelets	311
Gold Necklaces	312
Miscellaneous Objects	pl. xxi.
Gold Patera	316
Gold Necklace	pl. xxii.
Do., do.	,, xxiii.
Do., do.	,, xxiv.

	PAGE
GOLD NECKLACE AND EARRINGS	pl. xxv.
CRYSTAL VASE	325
GOLD TOP OF VASE	326
GOLD AND SILVER RINGS AND PENDANTS	pl. xxvi.
GOLD ORNAMENTS FROM CURIUM	pl. xxvii
PATERA FROM CURIUM	329
TERRA-COTTA CHARIOT	331
ORNAMENTS FROM CURIUM	pl. xxviii
TERRA-COTTA VASE FROM CURIUM	pl. xxix
TWO VASES	333
BRONZE TRIPOD	335
BRONZE CANDELABRA	336
PATERA WITH DEDR AND PAPYRUS	337
BRONZE OBJECTS	pl. xxx.
TERRA-COTTA HEADS	344
TERRA-COTTA FIGURES	345
BRONZE STATUETTE	345
MARBLE STATUETTE	346
THREE SMALL FIGURES	347
TERRA-COTTA VASE	347
NEMESIS	392
ENGRAVED GEMS	pl. xxxi.—xli.
ARCHAIC VASE	394
ARCHAIC VASES	pl. xlii
PATER VASES	,, xliii
ARCHAIC VASE	401
ARCHAIC VASES	402
VASES	404, 405, 406, 408, 410, 411
BRONZE CAULDRON	412
DESIGNS ON PAINTED VASES	pl. xliv—xlvii
INSCRIBED VASE	440
BAS-RELIEFS WITH CYPRIOTE INSCRIPTIONS	pl. xlviii.
BRONZE VASE	442
INSCRIPTIONS IN CYPRIOTE CHARACTER	437
INSCRIPTIONS IN PHŒNICIAN CHARACTER	441

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8

CYPRUS;

ITS ANCIENT CITIES, TOMBS, AND TEMPLES.

INTRODUCTION.

BESIDES the natural advantages arising from its size, fertility, and wealth, Cyprus derived from its position, within a day's sail of the coast of Syria, great importance in the remote ages when civilisation had only begun to dawn in Greece, but had already advanced to a high degree in Assyria and Egypt. In later times this position between the East and the West gives its history a chequered character of war and conquest. But we must first go back to a period when Greece and the Western nations were of no political importance, and were only of value to the East for the sake of trade. The great traders of this period were the Phœnicians, and it is beyond doubt that in the course of this early commerce the Greeks obtained several important elements of their later civilisation; their alphabet and systems of weights and measures appear to have been derived from this source, and in recent years it has been argued with great show of reason that the Greeks had also learned from the Phœnicians what has been called the alphabet of art, that is a knowledge of the technical processes of such industrial arts

as weaving, embroidery, pottery, metal-working, and wood-carving.*

To a people confined as the Phœnicians originally were to a narrow strip of coast, skilled and largely occupied with metal-working, as they are known to have been in the time of Homer, Cyprus with its unlimited wealth of copper must have presented an attraction which its close proximity would enable them to easily gratify. At what time they may have first settled in the island it is impossible to ascertain from the accumulation of legends which has gathered round and obscured the original facts. This much has been established, that Cyprus was the Chittim† of the Old Testament, though no doubt this name was also at times extended to the Western nations generally. Josephus (i. 7) expressly identifies it with Cyprus, and other writers followed him, while the existence of a town of the name of Citium in the island, is itself a strong corroboration of the statement. What authority Eusebius may have had for saying that the town of Paphos had been founded by Israelites 'expelled' in the time of the first Judge Athaniel we do not know, but the assertion is in direct conflict with the other traditions, and may perhaps be best dismissed. The early Phœnician settlers appear to have retained their connection with the mother country, and in the time of Hiram, King of Tyre, a contemporary of David and Solomon (circa B.C. 1000), we find them revolting

* See Brunn, "Die Kunst bei Homer," and A. S. Murray in the *Contemporary Review*, January, 1874.

† Chittim was a son of Javan, grandson of Japhet, and great grandson of Noah, and it has been conjectured that it was this Canaanite race of the Chittim who emigrated to Cyprus and gave the island their name. The biblical *Caphtor* has also been identified as another name of Cyprus. In early Egyptian documents it occurs as *kefi*, *kefta*, and *kefa*. See R. S. Poole, Trans. Roy. Soc. Lit. xi., pt. 1, New Series.

against the tribute levied by Tyre. The revolt was reduced by Hiram, and it would appear from the association of Chittim with the destruction of Tyre in the prophecy of Isaiah, that Cyprus was still in his time (the latter part of the eighth century B.C.) in intimate relations with Tyre. There is reason to believe that the Phœnician settlers had been joined by emigrants from the kindred race of Cilicians and others from Phrygia, but it is not thought that Egypt had ever sent any colonists thither, though there is the statement of Herodotus that the population consisted partly of Æthiopians. We have thus on the one hand a Semitic population from whom this island took the name of Chittim, the town of Citium having been apparently the first settlement. It is not likely that they had any strong sense of political independence, but probable rather that they lived quietly and industriously for the sake of trade and commerce. On the other hand we have a Greek population through whom this island was known as *Kypros*,* a name which it has been proposed to derive from the Hebrew *Kopher* (Henna=*Lawsonia alba*), a plant which grows in abundance there, and in ancient times was made to produce a variety of oils and salves. On this theory the derivation from the name of a plant would correspond with the derivation of "Rhodes" from the rose.†

There will be occasion afterwards to speak of the several colonies sent to Cyprus from the mainland of Greece, but meantime we find, as usual with the Greeks, a tendency of the Cyprian legends to connect the history of the island with the fortunes of the Greeks in

* Stephanos: Κύπρος . . . ἡ ἀπὸ τοῦ φυομένου ἄνθους κύπρου, Engel, p. 14.

† The other more or less poetic names of Cyprus were: Agria, Aerosa, Akamantis, Amathusa, Aphrodisia, Aspelia, Collinia, Kerastes, Kryptos, Meïnis, Ophiusa, Makaria, Paphos, Sphekeia, and Tharsis. For the various explanations of these names, see Engel, "Kypros," i., pp. 11-24.

the Trojan war. The legendary hero of Cyprus was Cinyras, to whom was traced the invention of the hammer, anvil, tongs, and other tools used in metal-working, and it was he who ruled the island when the Trojan expedition started. Like the other Greek princes he was requested to take part in the war, and we have in Homer (Iliad, xi. 19) a description of the armour which he presented to Agamemnon:

"Atrides summoned all to arms; to arms himself disposed:
First on his legs he put bright greaves with silver buttons closed;
Then with rich cuirass armed his breast which Cinyras bestowed
To gratify his royal guest, for even to Cyprus flowed
The unbounded fame of those designs the Greeks proposed for Troy,
And therefore gave to him those arms and wished his purpose joy.
Ten rows of azure, mixed with black; twelve golden like the sun,
Twice ten in tin in beaten paths did through the armour run;
Three serpents to the gorget crept that like three rainbows shined,
Such as by Jove are fixed in clouds when wonders are divined."

(*Chapman's Translation.*)

It was said, however, that Agamemnon's armour turned out to be worthless, but this was told rather to reflect on the character of Palamedes, who had been sent to solicit the aid of Cinyras, and had kept for himself the really valuable presents entrusted to him for Agamemnon by the Cyprian king, substituting the worthless armour, and saying that Cinyras would send one hundred ships, none of which ever appeared; other stories set Cinyras himself in an unfavourable light. The Greeks on their way to Troy had stopped at Cyprus, and been very hospitably received by him; he undertook to supply them with provisions during the war, but did not fulfil his promise, and for this incurred the deep anger of Agamemnon.

According to another story, Cinyras had promised Menelaus to send fifty ships to Troy, but when the time came sent only one, making up the number with small ships made of clay, with crews of clay

figures.* Owing to this treachery Agamemnon, on his return from Troy, landed at Cyprus, expelled Cinyras, and settled part of his Greek followers at Amathus. It is not unreasonable to suppose that stories of this kind, which present the Cypriotes as connected with the Greeks but yet faithless towards them, indicate the true position of affairs previous to the time when the Greeks became the more powerful part of the population.

The shape of this island was not inappropriately compared by the ancients to that of a deer's skin or a fleece spread out. Eastward it extends in a long promontory ending in Cape Dinaretum (now St. Andreas) before which are several small islands known as the "Kleides" or "Keys." On the north coast projects Cape Crommyon (Kormakiti); on the west Cape Acamas (St. Epiphanio); and on the south Cape Curias (Cape Gatto). Between these main extremities are numerous points or promontories connected by an abundance of bays favourable to shipping.

The principal mountain ranges are in the west and south-west, the highest point being that of Mount Olympus (Trodos or Troödos), 6590 feet, nearly midway between the towns of Curium in the south, and Soli in the north. From Mount Olympus a view of the whole island can be obtained. Whether it was on this mountain, or on a promontory of the same name, which is said to have been on the north-east side of the island, that the Temple of Venus Acræa stood is not certain. To that temple no women were admitted. Next in height to Mount Olympus is Mount Adelphi (Maschera), 5380 feet, and still in the same range, but farther eastward, is a hill rising to 4730 feet, the ancient name of which is not determined. In a western prolongation of this chain we have Mount Sta. Croce, 2300 feet, on

* See clay boats engraved, p. 259.

which in ancient times was a Temple to Jupiter. This temple was in ruins when the Empress Helen, mother of Constantine, visited Cyprus; and a tradition, from which the hill derives its present name, asserts that Saint Helen caused a chapel to be erected on the spot, and deposited in it a piece of the cross which she had brought from Jerusalem. An English traveller, John Locke, says that he saw the relic in Cyprus in 1553. There is a ruined Greek convent now on the top of the hill, and on the eastern slope is another convent dedicated to Sta. Barbara. The northern coast is mountainous along its whole extent, from Cape Crommyon to Cape Dinaretum, but the highest points do not exceed 3340 feet. Mount Buffavento is 3240 feet, Mount Pentedaktylon 2480 feet, and Mount Elias 2810 feet. It is not known from which mountain it was that the volcanic eruption took place in the time of Titus, doing very great damage to the neighbourhood. The island generally seems to have been subject to earthquakes; Paphos being the particular victim, and next to it Amathus. From the mountains rose numerous streams, but only two or three rivers of any consequence. The Pedios, or Pedalos, which enters the sea between Salamis and Famagosta, was, and still is, the most important of these. Its course is eastward, through Nicosia and part of the large fertile plain of Mesaoria, which lies behind the mountain ranges on the north and south sides of the island; it is called now the Pedia. In 1330 it was swollen by heavy rains and inundated Nicosia, to the destruction of much life and property. For some weeks the plain of Mesaoria was like a lake. The Clarius near Soli, and the Bocarus at Paphos are now dry most of the year, while the Tetius is only a winter torrent. The Lapethus runs all the year, and the Lycus is a respectable stream.

Originally, it is said, the whole island was covered with wood, which first began to be cleared and used for

the purpose of mining, and afterwards on a large scale for ship building. For the latter the pines, which in historical times grew abundantly, were employed, and in some cases also the cedar, which is said to have surpassed in Cyprus even its dimensions on the Lebanon hills. In the neighbourhood of Paphos and Amathus were grown large quantities of grain, while the island generally is spoken of by ancient writers as possessing in great abundance the largest variety of natural products. The plant *Cyprus* (Henna—*Lawsonia alba*), from which the island is said to have derived its name, has already been mentioned, and in the preparation of dyes and salves from this and other plants arose a considerable industry in ancient times. The cultivation of hemp and flax was another profitable occupation. But the chief source of wealth was in the copper mines, which yielded not only a finer quality of copper, but also a greater supply of it than any other mines known to the ancients. It was from its prevalence and general use that its proper name of Χάλκος Κύπριος = Aes Cyprium, came to be shortened into Cyprum, and anglicised into copper. The principal mines were at Tamassus, Amathus, Soli, Curium, and near the promontory of Crommyon. The supply of iron was considerable, while silver and gold were also found, but apparently not in large quantities.

There is no doubt that under the original Greek settlers, and for centuries after them, while the unlimited natural resources of the island were being developed, Cyprus had maintained a high character among the Greek islands. But in time the easily acquired products of nature, the wealth arising from trade, the enervating climate,* and not least, perhaps, the intercourse with the East rendered the people of Cyprus proverbial as the

* Of the climate, Martial (ix. 92) says, Infamem himio calore Cyprum. Louis IX. spent a winter in Cyprus while on his crusade 1248-9, and lost twenty-six of his noblest knights.

happiest beings on earth as far as luxury and pleasure could make them so, and the natural consequence of this was that there was no excess or refinement of indulgence which they did not practise. In this the worship of Aphrodite played an important part. To a great extent it decided the character of public and private morality throughout the island, and that the result was highly disgraceful may be seen from numerous passages in the ancient writers.* Every one knows the description which Herodotus gives (i. 199) of the custom of Babylonian women at the Temple of Mylitta, the Assyrian counterpart of Aphrodite, and he adds that the same thing prevailed in Cyprus. Later writers entirely confirm what he says, and the pictures which they draw of the grand festivals to the goddess at Paphos leave little for the imagination of man to invent, one would think, in the way of gross indulgence. It may be some defence to say that the prescripts of religion required much of this, but there seems to have been little or nothing to counteract it. There are, for instance, only slight traces of there having existed such means for the athletic training of the youth as are found elsewhere among the Greeks. The mass of the people were apparently also stupid, the nickname of *βοῦς Κύπριος* being an expression similar to *βοιωτία ὗς*, and in Greece generally they were spoken of with contempt. Much of the blame was due to the kings, who affected the luxuriousness and ceremony of Oriental princes. An example of how the King of Neo-Paphos lived is preserved in Athenæus (vi. 257), in a fragment of a comedy by Antiphanes. During dinner this monarch was kept cool by doves hovering around him. To allure them he was salved with Tyrian oil, made from a fruit which they liked, and recognised the odour of. But as they ap-

* See Terence, Adelphi, ii. 2; Athenæus, xiii. 586-594, iii. 100; Plautus, Prenulus, 1251, fol.

proached to settle on his head, attendants warded them carefully off, and the constant flutter of their wings produced the necessary effect of cooling.

As regards the monarchical institutions of Cyprus, it is known that both Aristotle and Theophrastus wrote on that subject, but their special writings have been lost, and only a very few facts remain. Besides the kings who ruled the several towns, much as the Persian satraps ruled the provinces of Asia Minor, there was an aristocracy which is only known for its services to the kings. From the aristocracy was chosen the Kolakes, a sort of secret police, whose business it was to make enquiries about all persons who might be dangerous to the state. They were divided into two classes, called Gergini and Promalanges. The duty of the former was to mix with the people in their places of public resort, and even in their private houses, and to report daily what they found out against anyone to the Anaktes or Supreme Court, consisting of the immediate relatives of the king. When further investigation appeared to be necessary, the Promalanges were then required to undertake it. By means of disguise and other precautions they were unknown to the people. On the other hand there were the public councils of a *Boule* and *Gerusia*, as in Ephesus, and apparently the example of Athens was to some extent followed in the arrangement of public affairs. Solon passed the latter part of his life in Cyprus, and died there, but it does not appear that he had exercised much influence in improving the laws and public institutions.* The

* It may have been from his influence that the law came into existence which prescribed the punishment of death to any one who killed an ox used for ploughing, since at Athens the slaughter of yoke oxen was also severely punished; again, the law which required a person who committed suicide to be left unburied, resembles a law existing in Athens.

kings traced their lineal descent to the original founders of the several towns where they ruled, and in some respects they may have maintained the traditions of the princes of the heroic age.

Of extraordinary importance was also the hierarchy of Cyprus, in particular the priestly family of the Cinyradæ at old Paphos, whose ancestors had introduced the worship of Aphrodite from Phœnicia, as tradition went. Paphos, like Delphi in Greece, was the centre of the earth, and the Cinyradæ were at the head of it, both in political and religious matters. The oldest of them for the time being was the chief, with whom the others of the family were associated as a council of priests. His power in regard to religious affairs extended over the island. At Amathus also the priestly family were of the race of the Cinyradæ, but their power was not so considerable. An entirely new constitution was given to the island when Ptolemy the First conquered it and expelled the race of kings.

Copper-mining and the production of swords, armour, and other articles in bronze, formed the staple trade of Cyprus from the heroic ages down to the times of the Romans. That the quality of the armour was highly prized in Homer's time may be gathered from his description of the present made by Cinyras to Agamemnon, already quoted, and it retained its reputation. Alexander the Great had a Cyprus sword given him by the King of Citium, and praised for its lightness and good quality, while Demetrius Poliorcetes, when besieging Rhodes, received two suits of armour from Cyprus, which according to tradition the maker tested by exposing them at twenty paces to darts shot from an engine for this purpose. The metal stood this test so successfully that Demetrius took one of the suits for his own wear. The copper of Cyprus was in demand in most places of the ancient world. Next to the working

of it stood ship-building (Ezekiel, xxvii. 7). The ships are said to have been very large, and it is related of Demetrius Poliorcetes that he had one built in Cyprus of cedar-wood, 130 feet long. As regards the fine arts it does not appear, to judge from literary records as they now exist, that Cyprus had ever held an important place. The name of only one sculptor has been handed down—Styppax, a contemporary of Pericles, and the author of a celebrated sculpture called the Splanchnoptes, representing a slave roasting the entrails of an animal, and blowing up the fire with his mouth (Pliny, Nat. Hist., xxxiv. 81, xxii. 44; Overbeck, Geschichte, i. p. 331, 2nd ed.). From an inscription in Rhodes (Hirschfeld, Tituli Statuariorum, No. 67; Overbeck, Antike Schriftquellen, No. 2020) and from another inscription in Theræ (Hirschfeld, No. 67 A; Overbeck, No. 2019), we know Simos as the sculptor of two statues. He was a native of the town of Salamis. The name of another sculptor, Onasiphon, also a native of Salamis, occurs in an inscription from Rhodes (Hirschfeld, No. 68), while that of Epicharmos of Soli is found on two pedestals, the statues of which have disappeared, in Rhodes (Hirschfeld, No. 71 A), and in Lindus (Hirschfeld, No. 71).

On a marble tablet at Neo-Paphos (Hirschfeld, No. 178) is an inscription describing a piece of sculpture by one Zenodotos, who claims to have worked in the Phidian manner, or perhaps had only copied the motive from works by Phidias.* But it seems that

* Of the great number of specimens of ancient art found in recent years, some have been published, as follows: 1st. Photographs from the Cesnola Collection, with introduction by Professor Sidney Colvin, London; 2nd. Catalogue of Cesnola Collection, by Johannes Doell, St. Petersburg; 3rd. Objects discovered by R. H. Lang, British Consul

embroidery had been carried to something like the degree of a fine art in Cyprus, since we find that at Delphi there was a specimen of this class of work to which was attached an epigram showing that it had been executed by Helicon, a son of Acesas, a native of Salamis, whom Pallas had inspired in this art.

It seems that Acesas also was distinguished for his skill in this kind of work (Overbeck, Ant. Schrift., No. 385–387). There is little doubt but that this skill of the Cypriotes had been arrived at under the influence of the Assyrians, who appear to have maintained their reputation in this department of work down to the time of Antiochus, who is mentioned by Pausanias * as having presented the temple of Olympia with a curtain of Assyrian work. As regards the legendary art of the island, the armour of Cinyras, his vessels of clay with clay crews, and the image made by Pygmalion, there was apparently at least this foundation for these stories, that Cyprus had been from very early times actively engaged in metal working, in producing figures in clay or terra-cotta, and in sculpture.

With about thirty seaports, having convenient harbours, and with unlimited supplies of wood for ship building, Cyprus was in a position to appropriate a great part of the commerce between the East and the West, in addition to the exportation of its own over-abundant produce, such as silicate of copper, vitriol, wood, wine, grain, oil, wool, flax, canvas, woven stuffs, salves, fruits,

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at Cyprus, with discussion of their artistic style, by R. S. Poole, Transactions of Royal Society of Literature, xi., pt. 1, New Series.

* Pausanias (v. 12, 4) calls it a *παραπέτασμα ἐρεῖον* of Assyrian work, and dyed with the purple dye of the Phœnicians. This curtain, he adds, was let down from the roof to the pavement by ropes, not as in the Temple at Ephesus, raised from the floor upwards. In another place (viii. 5, 2) Pausanias mentions a robe (peplos) presented to the statue of Athena Alea, at Tegea, by Laodike, a descendant of Agapenor, the original founder of Paphos, where she still lived.

precious stones, &c. Of the seaports Citium always held pre-eminence.

In literature, the reputation of the island stood higher than in art. It boasted of the earliest of the Greek prophetic singers, Euclos, some of whose verses were known as late as the time of Pausanias. It was the native place of the author of one of the celebrated epic poems of antiquity, the Cyprian Iliad, as it was called, or simply and generally the *Kypria*. That Homer was born in Cyprus, that he was the author of the "Kypria," or that he gave his daughter in marriage to the Cyprian poet Stasinos, are doubtless idle inventions. The two real claimants to the authorship of the poem in question are Stasinos and Hegesias, but the claims of the former seem to be the stronger of the two, and probably it was from his being the acknowledged author that he was brought into relationship with Homer. As to the poetic merits of the Kypria, it is to be observed that Herodotus (ii. 117) does not allege inferiority as his reason for thinking that it was not the work of Homer, but relies on a discrepancy of incident. Aristotle censures it in comparison with Homer for its too great variety of incident. There must have been an important school of Homeric poets in the island about the latter half of the eighth century B.C., to which period this poem is assigned. The Kypria consisted of eleven books, of which we possess now only what is called the argument as preserved by Proclus in Photius, but from this it is possible to gather the main incidents of the poem. The subject of the Iliad is the war of Troy, and the subject of the Kypria is the events which caused and preceded the war of Troy. It is therefore a sort of introduction to the Iliad. At the same time it must not be supposed that these earlier legendary incidents had been invented by the poet. What he did was to collect a great number of local legends which are not in the Iliad, and to preserve them.

To this we now owe much of our knowledge of the legends of the Trojan cycle, and it is certain that the great variety of scenes and events in this poem formed a mine of subjects for the tragic poets and artists of Greece.

Besides Stasinos, the probable author of the Kypria and his rival claimant Hegesias, we find Cleon of Curium mentioned as the author of a poem on the Argonauts, to which it is said Apollonius Rhodius had been largely indebted in writing his poem of the Argonauts, which now exists. Judging from the reputation of the island for its poetry in the time of Pindar, one would conclude that there must have been many other poets in Cyprus whose names and works have been lost. There is the lyric poet Hermeias of Curium, of whose verse Athenæus has preserved a specimen. Several fragments of the comedies of Sopatios are also to be found in Athenæus. Among the prose writers, of whom there is a considerable number known by name, Clearchos of Soli, a pupil of Aristotle, is the principal figure. His work, entitled Gergithios, was an exposure of the system of sycophants at the Cypriote courts. He was the author also of a book of biographies. There was, however, no more illustrious native of Cyprus than Zeno the philosopher (born B.C. 362), the founder of the Stoic school; Citium was his birthplace, and it was as proud of him as he was attached to it.

The language employed in literary compositions, and indeed the prevailing language of the island in historical times, was Greek. The Phœnician inhabitants, probably those of Citium and Idalium in particular, had retained their native tongue, and though neither their position in relation to the Greeks, nor the capacity of their language, was calculated to exercise much influence on the current Greek, yet it is noticeable that in the considerably large series of words handed down as peculiar to Cyprus a number of them are obviously of Semitic

origin (Engel, i. pp. 557-593). The mixture of colonists from different parts of Greece bringing different dialects may have produced the others. That the ordinary Greek alphabet was employed for literary purposes is to be inferred from the familiarity of Greek authors with Cypriote literature, and from their silence as to any peculiarity on this point. It was, therefore, a matter of surprise and deep interest to scholars when inscriptions came to be found written in a hitherto unknown character. The first who rendered important service as regards these inscriptions, was the Duc de Luynes, by his publication of "Numismatique et Inscriptions Cypriotes," Paris, 1852, containing all the inscriptions then known, and among them a now celebrated bronze tablet, with an inscription of thirty-one lines, found at Idalium. In 1855, Professor Röth published a translation of this tablet, making it out to be a proclamation of the Egyptian king Amasis to the people of Cyprus, and assuming the language to be Semitic. But this and all attempts at decipherment failed until a bilingual inscription, in Phœnician and Cypriote, discovered by my English colleague, R. H. Lang, was made known. Mr. Lang had himself made some progress with the correct reading of this document, when the late Mr. George Smith, of the British Museum, quite independently discovered the same clue, and succeeded in determining the value of forty of the characters or signs of the Cypriote alphabet, or syllabarium, as it is more properly called. At this stage Dr. Birch, the Keeper of Oriental Antiquities in the British Museum, perceiving the language written in this strange character to be essentially Greek, applied the newly found key to the bronze tablet of the Duc de Luynes, and published his reading of it in the Transactions of the Society of Biblical Archæology (vol. i., pt. 2, 1873). The whole subject was next taken up by Dr. Brandis of

Berlin, and investigated with his characteristic patience and thoroughness up to the time of his too early death. His result was published in the Monatsbericht of the Berlin Academy, 1873; and to that publication we would refer those who desire a secure foundation for the study of the Cypriote language.* The following table, which represents the alphabet as far as it was made out by him, is taken from the article just mentioned.

I. Gutturals.

k	*g*
1. *ka*	6. *ga*
2. *ki*	7. *g(i)*
3. *ko*	8. *go*
4. *-k*	
5. *-ek*	

II. Dentals

t	*d*	*th*
9. *ta*	*da*	— *tha*
10. *t(i)*	12. *di* (?)	13. *de, the, te*
11. *to*	*do*	— *tho*
		14. or *s*

n	*l*	*r*	*s*
15. *na*	20. *la*	25. *ra*	— *sa*
16. , *ni*	21. *li*	— *ri*	26. *si*
	22. *le*		
17. *no*	23. *l(o)*	*ro*	— *so*
18. *an* (*on*)			
19. , *en*	24. *-l*	*-r*	27. *s*
19*a*. *-n?*			28. *-s*
			29. *so*

* I would add also the valuable contribution to this subject by Prof. Isaac H. Hall, of New York, "The Cypriote Inscriptions of the Di Cesnola Collection," from the Journal of the American Oriental Society, vol. x., 1875, in which fac-similes of the inscriptions are given.

III. Labials

p	*b*	*m*
30. 𐤐 *pa*	33. 𐤁 *ba*	33. 𐤌 *ma*
𐤁 *pa*		
31. 𐤑 *pi*	— *bi*	34. 𐤌 *mi*
32. 𐤐 *po*	— *bo*	𐤌 *mo*
		35. 𐤌 *m?*

IV. Vowels

a	*i*	*e*
36. 𐤀 *a*, Mostly at beginning of word	39. 𐤉 *i*	42. 𐤄 *e*
37. 𐤀 *a* Middle	40. 𐤉 *i* End	43. 𐤄 *e*, *ē*
38. 𐤀 *a* „	41. 𐤃 *j*	

o	*u*	*ou* (?)
44. 𐤏 *o*,	47. 𐤅 *v*	49. 𐤈 *ou*
45. 𐤏 *o*	48. 𐤅 *v* Mostly at end of word and Alternating with № 47.	
46. 𐤏 *o*		

Mr. R. H. Lang believes (Transactions Roy. Soc. Lit., xi. pt. 1, New Series, p. 23) that this language and writing had been handed down from the original inhabitants of the island, previous to the advent of the Phœnicians. As regards the race to which these aborigines belonged, he says, "in Genesis we read (ch. x. ver. 4), 'and the sons of Javan; Elishah, and Tarshish, Kittim, and Dodanim:' (ver. 5) 'By these were the isles of the Gentiles divided in their lands.' In other words we are told that the inhabitants of Elishah, Tarshish, Kittim, Dodanim or Rodanim, were of the Javanian (or as we have it later, Ionian) family. It will be admitted that the Kittim alluded to by the author of Genesis was Cyprus, and if so, then we have the testimony of the most ancient and theological record extant that the original inhabitants of the island were

descendants of Javan and part of the great Greek family, with which, even in our days, the Cypriotes are closely allied. One circumstance which has been generally overlooked adds considerable weight to the testimony of the writer of Genesis, if we suppose him to have been Moses, who was brought up at the court of Pharaoh. In the time of Moses the island was actually a possession of Egypt, having been conquered by the Egyptian fleet under Thothmes III. This testimony, then, with regard to the inhabitants of Cyprus, was probably based on authentic information possessed by the court of Pharaoh. Whence this population came to the island we cannot conjecture."

"When treating lately of the Cypriote alphabet in a paper read to the Biblical Society of Archæology, I had occasion to show its similarity to the alphabet of Lycia, and this circumstance leads me to suggest that an off-shoot of the great Aryan emigration which peopled Lycia, may have crossed the Cilician sea, only about fifty miles broad, and penetrated into Cyprus."

Besides the extreme probability of settlers from Cilicia coming to Cyprus as pointed out by Mr. Lang, there is the fact stated by Tacitus (Hist. 2, 3) that at the time when the Cinyradæ came from Phœnicia another priestly family, the Tamiradæ, arrived from Cilicia and exercised their prophetic powers in the island. This was pointed out by Engel in 1841, but he, being convinced that the early Cilicians were of the same Semitic stock as the Phœnicians, concluded (i. p. 178) that this settlement of Cilicians had not altered the ethnological character of the island. The similarity between the Cypriote and Lycian alphabets would be a more important fact than it is were the Lycian language deciphered satisfactorily; there are certain similarities also in the sculptures of Cyprus and

Lycia which will be pointed out, but at present they seem rather traceable to an oriental than to a Greek origin.

While the two languages of Cyprus—Greek and Phœnician—remained distinct, it would seem that the religion of the two separate races had become successfully amalgamated. The goddess of Paphos, whose temple there had been founded, according to tradition, in imitation of a temple of the Tyrian goddess Astarte at Ascalon, and had a perpetual priesthood, tracing their lineage to the Tyrian founder Cinyras, was accepted by the Greeks throughout the island as Aphrodite. She was in the first place the Goddess of Love, and considering that however much language or nationality may vary, this passion at least is very constant in mankind, it cannot be surprising that the two races of Cyprus worshipped one goddess in common. Her symbol was a cone, such as stood in the adytum of the temple at Paphos, and whatever its signification may ultimately have been, the likelihood is that it originated in reference to the functions of the Pelasgic Aphrodite as a goddess of fertility. The two originally distinct elements in the religion of the Paphian goddess are indicated by her two titles of Pandemos and Urania, with her separate genealogy for each. As Pandemos she was a daughter of Zeus and Dione, and represented originally a pure Greek conception of a goddess of Nature, and it is in this genealogy that she is known to Homer. As Urania she was the offspring of Uranos, born in the foam of the sea (Aphrodite), and coming finally to land in Cyprus. As a goddess of the Heavens (Uranos) she reminds us that the principal deities of the Asiatic race to which the Phœnicians belonged, were the Sun and Moon—Baal and Mylitta in Babylon. And again, as a goddess born of the sea she reminds us that the goddess Derceto was represented at Ascalon in the

form of a fish. It was apparently under the influence of the Asiatic side of her religion that the prostitution of women in her service became as great at Paphos as it was at Babylon in the service of Mylitta.

The love of Aphrodite for beautiful youths is known from the stories of Adonis, Phaethon, and Cinyras, while on the other hand the love of mortals for her or her image is shown in the story of Pygmalion, who made for himself an ivory figure of the goddess, and poured out his yearnings towards it. On one of her festival days he approached her altar and implored that the figure might be endowed with life. The goddess heard his prayer, the image warmed into life, and bore to Pygmalion the beautiful boy "Paphos." Stories less elevated in character than this are told of love for the statue of Aphrodite at Cnidos. But her chief favourite in Cyprus was Cinyras, whose praise was sung and related far and wide. In beauty of an effeminate sort he was compared with Sardanapalus. His wealth, like that of Midas, was proverbial, but with the difference that he knew how to use it. It was he who had introduced the worship of Aphrodite into Paphos, and settled a hereditary right to her priesthood in his family. Early institutions and inventions, from which the island had benefited, were traced to him, and we have already seen that in the Iliad he appears as a Greek prince, and a wealthy contemporary of Agamemnon. The genealogy of Cinyras is in inextricable confusion. In one place he is a son of Apollo and Pharnake; in another a son of Paphos, the offspring of Pygmalion and the ivory image; in a third his father was Theias, who at one time appears as an early king of the island, and at another as King of Assyria, having as children, besides Cinyras, Myrrha and Adonis, who usually are called the children of Cinyras. In the other legends his descent is traced

to Cecrops. Again, his wife is given sometimes as Metharme, a daughter of Pygmalion, and at other times Cenchreis.

With reference to the colonisation of the island, it will be seen that the Phœnicians had settled on the south coast at the nearest and most convenient points for trade with the mother country, and had founded the three towns of Paphos, Amathus, and Citium, of which Paphos, with its greater celebrity in historical times, claimed to be the oldest; but probably this claim would be better allowed to Amathus, which traced its foundation to Amath, a grandson of Canaan, and retained such Phœnician peculiarities as the worship of Melkart, the Tyrian Hercules, and human sacrifice to Kronos, of which there is no evidence in Paphos. It was from Amathus, and not Paphos, that Agamemnon drove the Cinyradæ, and their seat must have been the chief and probably the first settlement in the island. Citium was always merely a commercial city, as it is to this day, under the name of Larnaca. Whether Lapethus and Carpassia in the north were Phœnician towns is doubtful, though, from the remains discovered at those places, the former would appear Greek, while the latter is unmistakably Phœnician, in my opinion.

The Greek colonization, according to legend, began with the return of the heroes from Troy. 1. Salamis was founded by Teucer, and named after his native island, where, on his return, his father Telamon would not receive him, and whence he fled with his companions to Cyprus, taking with him also his Trojan captives. According to Virgil, he landed first at Sidon, and obtained permission and assistance to settle in Cyprus from Belus, a King of Sidon. Possibly the Salaminians had gone to Cyprus along with the Athenian colony under Acamas, though it is given as a

separate event. 2. The towns of Soli and Cythrea traced their foundation to the Athenians. The towns of Lapethus and Cerynia (3 and 4) were said to have been founded by a Lacedemonian colony under Praxander, and an Achæan colony under Kepheus. 5. Curium was founded by Argives, but under whose leadership is not said. 6. A colony of Dryopians is mentioned as having planted a town named Asine, the site of which, however, is not known. 7. Agapenor, returning from Troy with his Arcadian followers, was wrecked on Cyprus, and founded Neo-Paphos. 8. Golgos or Golgoi was founded by a colony of Sicyonians, under a leader, Golgos, whom the myth calls a son of Aphrodite and Adonis.

It will be seen that, with the exception of the Argive colony of Curium, which lies between Paphos and Amathus, the Greek settlers chose the north and west coasts of the island; and of the west kingdoms of Cyprus, only two were distinctly Phœnician. At what time and under what circumstances these two towns had adopted the monarchical form of government of their Greek neighbours, is not known; but it could hardly have been until after their release from their vassalage to Tyre. The ten kingdoms were Salamis, Soli, Chytri, Curium, Lapethus, Cerynia, Neo-Paphos, Marium, with Citium and Amathus as Phœnician.

In the Iliad we have mention of Cinyras as apparently then the only king of the island; but altogether Cyprus does not seem to have been well known to the author of the Iliad, and was probably not a place of remarkable importance in his day. In the Odyssey, however, more is known of it. There is the visit of Menelaos (iv. 83-4), its supply of copper, for which Athene goes to Tamassus (i. 181), while Odysseus himself (xvii. 442) gives his experience of the friendliness of Dmetor, a King of Cyprus.

On an Egyptian tomb it is stated that Thothmes III. conquered Cyprus; it appears elsewhere that Belus, King of Tyre, took the island at a later period and destroyed most of its cities; in B.C. 707, Sargon, the Assyrian monarch, conquered Cyprus, and made its kings his tributaries; B.C. 594, Apries, King of Egypt, (the Pharaoh Hophra of Scripture), defeated several Cypriote monarchs near Citium, and returned home laden with spoils. Amasis, who put Apries to death, overran the entire island, and imposed, as Herodotus says, a tribute on it. The same historian tells us that during the reign of Psammeticus the Cypriote rulers, tired of Egyptian control, surrendered themselves to Cambyses the Persian, and joined him in the war against the son of Amasis. When Darius became King of Persia, and founded the satrapies, Cyprus, with Phœnicia and Palestine, formed the fifth province. Some time after this, the people of the island, except the King of Amathus, revolted against the Persians, and joined the Ionians. Onesilus, brother of Gorgus, King of the Salaminians, and leader of this revolt, besieged Amathus, but was forced to desist by the advance of the Persian general Artabazus, and, united with the Ionians, their ships encountered the Persian fleet, mostly Phœnician vessels, off the Kleides (Cape St. Andreas), and after more than one combat, defeated it. Onesilus, at the beginning of the struggle, was equally victorious on land; but was ultimately defeated through the treachery of the Salaminians and of Stephanor (or Stasanor, as he is called by others), King of Curium, who deserted to the Persians. Onesilus and Aristocyprus, King of Soli, were slain, the head of the former was cut off by the Amathusians in revenge and placed over one of the gates of their city. Some time afterwards a swarm of bees took possession of the empty skull; the people of Amathus, alarmed, consulted the

oracle at Paphos, which instructed them to appease the manes of Onesilus by interring his skull and making annual sacrifices in his honour: these ceremonies were still observed in the time of Herodotus (v. 104-5). The Ionians hearing of the defeat of Onesilus and the submission of the Salaminians to Gorgus, returned to defend their own country.

B.C. 477, the Athenians and Lacedemonians conquered part of Cyprus from the Persians; thirty years later Cimon, with 200 ships, made an effort to capture the remainder of the island, but as he died of disease while besieging Citium the fleet returned to Athens, and all the Athenian conquests were abandoned. Evagoras landed with a small force and endeavoured to conquer the island; but the kings of Amathus, Soli, and Citium summoned the Persians to resist him. He then allied himself with King Acoris of Egypt, and the Athenians, and was aided by an Athenian fleet under Chabrias, but some time after this Artaxerxes made peace with the Ionians and the Greeks of the isles, and Cyprus seemed to have reverted to the Persians. Evagoras, however, determined not to be left in the lurch by the desertion of his allies, reinforced himself among the Cypriotes, and procured mercenaries to the number of 70,000. He was assisted by the Tyrians with twenty vessels, and by the Egyptians with fifty more, so that he had with his own fleet a navy of 200 ships. Artaxerxes sent 300,000 men and 300 ships, under the command of Orontes, his son-in-law, and Tiribazus, the latter having the supreme command. Evagoras contrived to attack near Citium a part of the enemy's fleet which was laden with stores; he captured many ships and destroyed many others; but while returning in triumph to Salamis he was met unprepared, behind Cape Pedalium, by the Persian admiral Gaos, with the remainder of the ships; Evagoras and his fleet

were utterly defeated and dispersed. The Persian troops under Tiribazus attacked Citium, from which place Evagoras, leaving his son in command, departed secretly for Egypt in search of aid. His journey proving fruitless, he returned and sued for peace from Tiribazus; this was offered on three conditions: 1st, that Evagoras should abandon all Cyprus, except his own dominion of Salamis; 2nd, that he should pay an annual tribute; and 3rd, that he should acknowledge the Persian monarch as his suzerain. Evagoras accepted the former two of these conditions, but proudly rejected the third, so that hostilities were begun again; but soon afterwards Tiribazus was replaced by Orontes, who agreed to the terms of Evagoras. And thus ended a contest of ten years' duration, which cost the Persians 50,000 talents, and left Evagoras in possession of his kingdom as before the war. Evagoras was murdered by an eunuch named Thrasidæus, and succeeded by his son Nicocles, who gave twenty talents to Isocrates in return for an eulogy which he had written in his father's honour. In an eulogy of Nicocles, the same orator treated at length of the reciprocal duties of subjects and kings. In his general oration on Evagoras, Isocrates leads us to understand that bull-fights, games, races, and other ceremonies occurred during the obsequies. In 350 B.C., nine Cypriote kings revolted against the Persian Artaxerxes Ochus, who ordered Idricus of Caria to send forty ships and 8,000 men under the command of Phocion and Evagoras, son of Nicocles, who had been disinherited by Protagoras. Phocion besieged Salamis by land and sea, his soldiers being attracted by the immense wealth of the city, which was then in the height of its prosperity, but the city resisted to the last, and until Protagoras succeeded in convincing Artaxerxes that Evagoras was betraying him; so that the latter was removed, and

the submission of the former on favourable terms was accepted.

When Alexander, B.C. 335, besieged Tyre, the Kings of Cyprus voluntarily aided him with 120 ships. In return for assistance on this occasion Alexander conferred the sovereignty of Citium on Pnytagoras. After the death of Alexander the Kings of Cyprus formed two parties: the Kings of Citium, Marium, Lapethus, and Cerynea, joined Antigonus; while Nicocreon, of Salamis, and all the others favoured Ptolemy Lagos. Ptolemy sent his brother Menelaus, with 12,000 men and 100 ships, to aid his friends in the island; Seleucus, who commanded the fleet, captured Cerynea and Lapethus, forced the Kings of Amathus and Marium to give hostages to him; he then went to besiege Pygmalion, King of Citium, in his capital. In the year 312 B.C., Ptolemy came with a large army to reduce to obedience the remaining rulers of Cyprus, and put Pygmalion to death because he had treacherously corresponded with Antigonus, probably after he had given hostages to Ptolemy, and, learning that Stasiœcus and Praxippus were preparing to revolt again, sent them both prisoners to Egypt. He destroyed the city of Marium, and transferred its people to Paphos. Before leaving the island to fight Antigonus, Ptolemy made his friend, the King of Salamis (Nicocreon), ruler over all the cities of the dispossessed kings. While in Cilicia the Egyptian monarch learnt that Nicocles, King of Paphos, was treating secretly with Antigonus, and accordingly he despatched Argæus and Callicrates to Cyprus with orders to slay Nicocles; on their arrival Menelaus gave them troops, who surrounded the condemned monarch's palace, entered it, and delivered the orders of Ptolemy to him. Nicocles endeavoured in vain to exculpate himself, but seeing that even his friends had deserted him he fell on his sword, and his wife, Axiothea, slew

herself on his corpse, after having killed her young daughters with her own hands. The slain king's brothers set fire to the palace, and with it consumed the royal household. Thus the entire family of the kings of Paphos was destroyed.

Demetrius Poliorcetes, son of Antigonus, was, B.C. 306, sent by his father to expel Menelaus from Cyprus, and landed there with 15,000 foot and 400 horse, near Carpassia; with the aid of 100 galleys and other ships he attacked Salamis, having surprised Carpassia and taken Urania by assault.

Menelaus opposed the invader with 12,000 infantry and 800 horsemen, and after a short but sanguinary battle was compelled to retreat in disorder to Salamis, his capital. Demetrius took 4000 prisoners, and slew more than 2000 of the native army in this combat, and afterwards strenuously besieged Menelaus in the city, using his land and naval forces for this purpose, blockading the harbour; the place was, however, well provisioned and strongly fortified, and resisted successfully. Ptolemy, hearing of the distress of his lieutenant, hastened to Cyprus with 150 galleys and 200 smaller vessels, landing first at Paphos and next at Citium. Demetrius, one of the ablest generals of antiquity, had meanwhile occupied all the important strategic points on the south-east coast of the island, from Cape St. Andreas to Citium, and on learning the arrival of the enemy, left ten galleys to continue the blockade of Salamis, and with the rest of his fleet met that of the Egyptian king between Capes Pyla and Pedalium (Cape Greco), and so thoroughly defeated the latter that Ptolemy returned home at once. Menelaus, thus left to his fate, surrendered at the discretion of the victor. Among the captives taken at Salamis was Leontiscus, son of Ptolemy, whom Demetrius set free. Antigonus, hearing of his son's great victory, assumed

the title of king, and bestowed the same distinction on Demetrius.

Ten years after these events Ptolemy Soter retook the island from Demetrius Poliorcetes; Salamis, where the family of the latter resided during his absence from Cyprus, being the only city which made any show of resistance to this new change. Ptolemy, however, without much effort, took the city, set the royal family free, and loaded Demetrius with gifts, thus returning the generosity by which he had benefited on the former occasion. After this capture, with hardly an intermission, Cyprus remained under the sceptre of the Ptolemies. Engel (i., p. 423) states that the island became independent of Egypt in the reign of Ptolemy Lathyros (B.C. 103), and that at this period the Cypriotes and the Maccabees of Judæa were at war.

Cyprus was from this time until long after a dependency of Egypt, ruled by one of the Ptolemaic family, with the title of king, or by a viceroy chosen from among the most eminent Egyptians. The last of these potentates was Cleopatra's uncle, who devoted himself so earnestly to the acquisition of riches, that when Publius Claudius Pulcher, a Roman of high family, was taken prisoner by the Cilician pirates in the waters of Cyprus, and sent to the king of the island for his ransom, Ptolemy furnished but two talents for the purpose, which the pirates refused to accept, preferring to set their captive free without a ransom, and on his parole. The Roman determined to revenge himself, and being chosen Tribune obtained a decree from the Roman Senate to dispossess the king and constitute the island a province of Rome. Marcus Cato was commanded to put this decree in force, and despite his conscientious objections to this act of spoliation, was compelled to obey. On this he sent Canidius, his secretary, to Ptolemy in Cyprus to communicate his

orders, and to offer him the high priesthood of the Paphian Venus, with all its honours and riches, instead of the kingdom. On the arrival of the deputy, Ptolemy, not daring to resist, loaded several vessels with his much-loved treasures, and sailed from Salamis, intending perhaps to go elsewhere, or to sink them with himself into the sea, so as to deprive the greedy Romans of their prey; but his courage failing at the last moment, he returned, shut himself up in the palace, and with all his gold about him, took poison. Thus ended the Ptolemaic dynasty in Cyprus.

Cato took possession of the island, and was well received by the inhabitants, who probably feared the Romans as much as their late monarch had done. He found immense treasures in the palace at Salamis, sold the whole for the enormous sum of 7,000 talents, and sent the money to Rome, reserving for himself, it is said, only a statuette of *Zeno*, the philosopher of Citium.

In the year 52 B.C., Cicero superseded Appius as pro-consul of Cyprus and Cilicia, with his official residence at the latter place; by a letter from him to Sextius Rufus, the first Quæstor of the island, it appears that he recommended in the strongest manner the Cypriotes to the care of this officer, particularly referring to the people of Paphos.

Strabo tells us that Antony gave the island to Cleopatra, but at the death of the Triumvir, Augustus revoked the gift, and annexed Cyprus to the empire; he afterwards presented it to the Roman people, who despatched a pro-consul to govern it. It was in the reign of Tiberius that St. Paul visited the island, then under the pro-consul Sergius Paulus, and performed in that officer's presence the miracle on Bar-jesus, the sorcerer (Acts xiii. 14). When St. Paul visited Paphos, he was so badly treated that he declared the citizens

to be the worst men of the world. This description is said, and with some truth, to be a just one to this day.

The Jews, although crushed by Vespasian and Titus in Judea, continued their resistance to the Romans in other provinces. Those of Cyprus formed a numerous army, which was led by Arteminius, and during the reign of Trajan, A.D. 115, committed such direful excesses that very nearly a quarter of a million Cypriotes were, it is said, slain. Two years later these malcontents were utterly defeated by the Romans, and by a decree of the Senate were expelled from the island. So rigidly was this law enforced, that during several succeeding centuries any Jew who was wrecked on the coast of Cyprus was instantly put to death. After this expulsion of the Jews, Christianity increased rapidly in the island, and, under Constantine, this province was one of the richest in his empire.

The attempt of the camel driver Calocerus to make himself King of Cyprus, and thus revive the ancient independent position of the island, A.D. 334, was frustrated by Dalmatius, who captured the ambitious aspirant and sent him a prisoner to Constantine, who ordered the rebel to be flayed alive, and burnt, a sentence which was executed at Tarsus. Numerous attempts of the Arabs to acquire Cyprus were but temporarily successful. The Byzantine Emperors never failed to recover possession of the island from the invaders. Phocas, who reigned from 602 A.D. till 610, made Cyprus a province of his empire, and placed it under the command of a duke, or military leader. During the kalifate of Othman, his lieutenant Moavyah invaded the island, and, A.D. 648–9, returned with seventy ships laden with booty. The Arabs retained the island for a short time only. The Emperor Justinian the Second made, we are told, a serious attempt to transfer the

population *en masse*, so as to leave Cyprus a desert; this was in the year A.D. 691. In A.D. 726, Leo the Third recovered the island for the empire; it was again in the hands of the Arabs during the reign of the Kalif Haroun-el-Reshid, A.D. 803, who were again expelled in 964 by the Christians. The Duke of Cyprus, being to some extent independent of Byzantium, took advantage of the oft-recurring weakness or necessities of the empire to endeavour to throw off the yoke, but these revolts were never fortunate.

Cyprus was a frequent halting-place of the Crusaders on their way from the West to the East, and more than one leader of these expeditions found a grave in this island. Among them was Guelph, the fourth Duke of Bavaria, who in 1101 died in Cyprus; four years later the same fate befell Eric, the first King of Denmark, and in 1148, Amedeus, Count of Maurianne and Savoy, joined this company of the dead. In 1190, Isaac Comnenos, fated to be the last Duke of Cyprus, was so notoriously cruel, that the Byzantine Emperor, Isaac Angelus, on more than one occasion strongly remonstrated with his harsh vassal, but with little or no success.

A new figure now appeared in Cyprus in the person of Richard the First, King of England, who, while on his way to the Holy Land in 1191, ascertained that some of his soldiers, shipwrecked on the island, had been robbed by the subjects of Comnenos, and that his sister, and Berengaria his betrothed bride, had been insulted by the Duke. Richard landed with troops near Amathus, took that city without much difficulty, and entirely destroyed it. A few days later, the English and the Cypriotes met in battle in the plain of Mesaoria, near the ancient Tremithus; the latter were soon defeated, and the Duke was taken prisoner. Richard loaded his prisoner with silver chains, deprived

him of his dignity, and carrying him away in captivity, sold the island to the Knights Templars. These soldiers of the Cross used their appanage with so little wisdom and restraint, that, induced by the complaints of the natives, King Richard resumed his rights to the island, and sold it again to Guy of Lusignan, a French Crusader, who thereupon, in 1192, founded the new kingdom of Cyprus, having not long before this event lost his kingdom of Jerusalem at the hands of Saladin, who had in 1187 defeated him in the battle of Tiberias.

The Lusignan dynasty held peaceful possession of the island until 1372, when King Peter the Second entertained several Genoese and Venetians of eminence at Nicosia on his coronation day. These guests quarrelled about precedence, and appealed to the king to decide the point at issue. The Genoese were, it is said, so highly offended by a verdict which was adverse to their pretensions, that they proposed to slay King Peter during the feast to which he had invited them and their rivals. Informed of the murderous intention of his guests, the king caused the malcontents to be thrown from the windows of his palace, or otherwise slain, and ordered that every subject of Genoa should be put to death. This monstrous command was, unfortunately for Peter, only too faithfully obeyed. The Republic of Genoa, highly exasperated by this treatment of her citizens, immediately proceeded to punish Lusignan by despatching a considerable fleet to Cyprus, under the command of the admiral Pietro Fregoso. This officer, after several engagements, captured the city of Famagosta, and carried away Jacopo Lusignan, the king's uncle, and Lieutenant Governor of the island. In 1374 Peter married Valentine, daughter of Bernabo Visconti, Duke of Milan, and died in the year 1382.

When this event happened, the nobles of Cyprus sent an embassy to Genoa and obtained the release of Lusignan and made him king. The Genoese continued to hold and garrison Famagosta, which they strongly fortified in order to ensure their hold on the island. The son of Jacopo bore the same name, and succeeded his father in 1398. Having been captured by Barsbay, Sultan of Egypt, in 1426, the second Jacopo obtained his freedom on condition of paying tribute to Egypt, thus reviving a practice which obtained more than two thousand years before, and he died in 1452, leaving two children, John or Jano, and Agnes. The latter married a prince of the house of Savoy. The former succeeded his father on the throne of Cyprus, and inherited effeminacy, indolence, and selfishness, the vices of his predecessors.

He had, however, been fortunate in obtaining the hand of Helena Paleologos, niece of the Emperor of Constantinople, who by effecting some popular reforms, proved capable of reigning. She died much lamented in Cyprus; her husband died in 1456, and Carlotta, their daughter, was the last legitimate descendant of the Lusignans. King John of Cyprus, however, left a natural son named James, who while a youth had been made Archbishop of Cyprus.

Carlotta married, first, one of the sons of the King of Portugal, and it is said caused him to be poisoned because he had endeavoured to abrogate certain laws which Queen Helena had made in favour of the Greek clergy. The second husband of Queen Carlotta was Louis of Savoy, who proved unequal to a contest at arms with James, the natural son of King John just mentioned, and a man of great ability, who was highly popular with the natives of the island, and who, becoming impatient at the presence of a stranger on the throne of his father, united in a revolt with

some of the chief persons of Nicosia, with whose aid he intended to expel the Savoyard prince from power and from the island. Carlotta, informed of the object of her enemies, endeavoured to arrest her brother in his own archiepiscopal palace; but he, divesting himself of his priestly robes, fled in disguise to the nearest port, Cerynia, and from thence, assisted by his partisans, passed into Egypt, where he solicited the protection of the Sultan. This ruler assuring himself that the young rebel would, if installed king of the island, pay the tribute already due and continue it, furnished the Cypriote archbishop with money and troops, with which aid James soon returned to Cyprus, and after overcoming the by no means strong resistance of Carlotta's husband, was proclaimed king, with the title of James the Second.

Before dismissing his mercenary troops the new monarch captured Famagosta from the Genoese, and compelled them to leave the island. This success greatly increased his popularity among the natives, who naturally disliked to see foreign troops occupying one of their most important cities. He then shrewdly allied himself with Venice as a powerful patron, capable of opposing Genoa. With this purpose, and in order to secure an heir to his throne and thus perpetuate the blood of the Lusignans which he claimed to inherit, this king determined to marry. It is probable that his illegitimate birth indisposed him to seek a bride of royal blood. He had seen the miniature portrait of a niece of Cornaro, a Venetian nobleman at his court, and fell in love with her. He must have had some correspondence with her, as he seemed to have understood the hint given him by the Venetian doge, Christopher Moro; in a letter dated July, 1469, complaining of his trifling with the affections of Catherine Cornaro. On the receipt of this letter James asked

formally the hand of this noble maiden from the Senate of Venice, a request which with a gravity suitable to the nature of the proceedings was granted. A dowry of a hundred thousand gold ducats was bestowed on the bride. She was adopted as a daughter of the State, and sent to Cyprus with a splendid retinue.

The political and matrimonial arrangement which was thus brought about was not fated to endure very long. In 1473 the new king died, leaving his young and beautiful wife to direct the realm in the interest of their unborn heir. Two months subsequent to her husband's decease Catherine gave birth to a son, who received the name of his father, was crowned king of the island, and before he was twelve months old followed his father to the tomb.

The royal office, if the testament of King James had been respected, or the wishes of the Cypriotes consulted, would have devolved upon one of his three natural sons, but such a thing would not have suited the Venetian policy, consequently Loredano, with the powerful fleet then wintering in the island, received orders to recognise Catherine without delay as the Queen of Cyprus.

Ferdinand, King of Naples and Sicily, also seemed to have a longing eye for Cyprus, and sent ambassadors to the young widow, offering her consolation, and at the same time the hand of his son. Catherine, whether or not guided in the matter by the influence of Venice, declined to accept the Prince, and notwithstanding the efforts of other wooers, remained unmarried.

Catherine thus reigned alone for sixteen years. During that time the Senate of Venice tried in vain to induce her to abdicate in favour of her native country. At last, in 1488, disgusted at so many intrigues, and recognising the impossibility of holding

the crown much longer, she was persuaded by the Venetian Ambassador, Giorgio Cornaro, who was her own brother, to abdicate in favour of Venice.

While these events were taking place in Cyprus, the unfortunate but heroic Carlotta died in Rome (1487), bestowing in solemn manner the kingdom of Cyprus on Charles, Duke of Savoy and his heirs, who from that time assumed the title of Kings of Cyprus.

The Admiral Francesco Prioli accepted the island in the name of Venice, with ceremonies which had been designed beforehand, to give a popular colour to an accomplished fact. The Cypriote nobility was dissatisfied, but unable to oppose this change of Government. Disturbances took place on this occasion at Nicosia and some other places, but they were of no consequence.

At Famagosta, in a church now used as a granary and stable by the Turks, I saw in 1874 some fragments of a marble slab, which bore an inscription of great interest in connection with the last hours of the long existing realm of Cyprus. On the upper part of the slab is carved in low relief the winged lion of St. Mark and a view of Famagosta; the other portion had been broken in pieces, and used for the repair of the stable; though much worn by the animals' hoofs, the inscription could be made out, and ran thus,—

"FRAN*cisco* DE PRIULIS VENETÆ CLA*ssi*
IMPER*ante* DIVI MARCI VES*sillum*
CYPRI *fe*LICITER ERECTUM ES*t*
*An*NO 1488, 28 FEBRU*arii*."

The ex-Queen Catherine started for Venice early in 1489, accompanied by Giorgio Cornaro and the three illegitimate sons of her husband, who by order of Venice had to leave Cyprus.

The Doge Barbarigo with the whole Senate went to receive Catherine on her arrival at Venice, and during her stay in that city she was splendidly entertained; the beautiful town of Asolo, with all its dependencies and revenue, was assigned to her in exchange for her realm; in Asolo she lived for many years, the centre of no little romantic sentiment, and some legends which yet survive. There she ended her days.

The Republic of Venice retained Cyprus for only eighty-two years. During this time the island was visited by several calamities. In 1492 and 1542 many of the towns were destroyed by earthquakes. In 1544 locusts made their appearance in such large numbers, that they destroyed all existing vegetation, and for two years the inhabitants had to be fed with provisions imported from abroad. In 1547 it rained so extraordinarily that the rivers were changed into torrents, and the plain of Mesaoria into a lake; no crop could be raised that year, and the population suffered as much as from the locusts. But the greatest calamity that threatened Cyprus, was the increasing power of the Turks, and the advance they were making in Asia and Africa. More than once already had Turkish pirates entered some of her ports and ravaged the neighbouring towns with impunity as a prelude of what was soon to follow.

Venice, informed of these excursions, decided to send Savorniani with a staff of engineers to repair the fortresses of Cyprus. Famagosta and Cerynia were repaired sufficiently to resist a regular siege, the others were dismantled as beyond repair. The walls of the city of Nicosia were reduced considerably in extent. In 1570 Selim II. asked Venice to cede to him the island of Cyprus, and upon her refusal he began to make extensive preparations to take it by force. This news spread consternation among all the

Christian populations along the shores of the Mediterranean. Pope Pius V. vainly attempted another crusade by calling Europe to arms; much time was lost in conferences and negotiations, and no energetic measures were adopted. Venice, trembling, fortified herself at home, and forgot or was unable to send troops to garrison the fortresses repaired by Savorniani. The Turks lost no time in sending from Rhodes and Negropont a fleet of 360 vessels to conquer Cyprus.

On the 1st of July, 1570, the Turks landed in the neighbourhood of Limassol, without any opposition, an army of 100,000 men, composed of 70,000 infantry, 30,000 cavalry, and 200 cannon, under the command of Lala Mustafa. While the heavy artillery was being landed, his irregular cavalry scoured the country and ravaged all the towns. In the latter part of July Mustafa Pasha, with his whole army, had begun the siege of Nicosia, garrisoned only by 10,000 men of different nationalities and religion. The defence was badly conducted, yet the Turks spent seven weeks in capturing the city, entering it on the 9th of September, after several desperate assaults. For a whole week the city was given up to the ferocity of the captors, and the scenes of horror which followed beggar description. Twenty thousand persons of both sexes were pitilessly butchered, and two thousand youths carried away into captivity. On the 15th of September, Mustafa Pasha started to besiege Famagosta, the last stronghold which still defied the barbarous Osmanli.

The place was defended by Venetian troops, who, though only 7,000 in number, resisted for a long time, always in the hope of receiving assistance from their mother country. The efforts of Venice to help Famagosta amounted to next to nothing. On the 29th of July, after a siege of nearly ten months' duration, when

all the provisions and ammunition were exhausted, and most of the troops maimed or killed, the heroic commander General Bragadino displayed the white flag, and proposed his conditions of surrender.

These were eagerly accepted by the treacherous Mustafa; hostages were exchanged; Turkish vessels, as stipulated, entered the port of Famagosta, and took on board all those who wished to leave the island; nothing remained but the formality of delivering the keys of the city to the victor.

On the 5th of August General Bragadino, accompanied by his lieutenants Baglioni, Martinengo, and Quirini, went to the Turkish camp, and was politely received by Mustafa. After the delivery of the keys and when General Bragadino had risen to take leave, the vile Turk asked him for special hostages for the safe return from Candia of the Turkish vessels which were to convey him and his men thither; Bragadino refused this, as not having been stipulated in the accepted conditions of his surrender. Then Mustafa accused him of bad faith, and of having put to death fifty Turkish pilgrims after he had surrendered, which was indignantly denied by Bragadino. The Pasha, becoming enraged, ordered the four Venetians to be put to death, and in a few minutes General Baglioni, Martinengo, and Quirini were executed in the presence of Bragadino, for whom a more terrible death was reserved; the executioner cut off his nose and ears: three times he was made to lay his head on the block, as if to be beheaded, then, heavily chained, was thrown into a dark dungeon and left for nine days in that miserable condition.

On the tenth day, by order of Mustafa, Bragadino was brought out of prison and made to carry earth for the repair of the fortifications during several hours, after which, more dead than alive, the heroic soldier

was tied to a stake, and in the presence of the ferocious Mustafa was flayed alive. His skin, stuffed with hay, was sent with the heads of the other three Venetians as presents to the Sultan.

The same bloody scenes which had occurred at Nicosia were repeated at Famagosta, though it appears that the rage of the Turks at this place was more particularly directed against the Roman Catholics; the people on board the Turkish vessels, instead of being brought to Candia, as it had been stipulated, were landed at Constantinople and sold as slaves.

Thus Cyprus was conquered, and is doomed to remain a part of the Turkish Empire as long as enlightened Christian Powers uphold, by their jealousies, such an impracticable and monstrous government.

Terra-cotta Vase from Citium, inscribed KHTHAC. Height, 8¾ inches.

Larnaca (Citium).

CHAPTER I.

Appointed American Consul at Cyprus.—Arrival at Larnaca in 1865.—Description of the town.—Larnaca built on the ruins of Citium.—Its remains of Phœnician, Assyrian, and Greek Art.—Foundations of a Phœnician and a Greek Temple discovered.—Phœnician and Greek inscriptions found in them.—Diggings forbidden by the Turkish authorities.—Arrest of a Consular employé.—His release, and the satisfaction obtained from the Porte.

At the close of the civil war in the United States, in which I had taken part, I was appointed Consul of Cyprus by President Lincoln a few days before his tragic death. I arrived at my post on the Christmas Day of 1865, after a stormy voyage of fifteen days from Ancona, where I had taken passage on board an Austrian Lloyd steamer for Cyprus, that being the only regular line touching at the island, and that but once in fifteen days.

I shall never forget the first impression I had of the town of Larnaca, my future official residence, while the

vessel was slowly steaming towards her anchorage. The day was cloudy, and the sea very rough. The anchor was cast at a mile or so from the shore, there being no harbour, only an open bay. The town from that distance looked the very picture of desolation: no sign of life, no vegetation anywhere visible, except a few solitary palm trees, with their long leaves drooping as if in sign of mourning. I admit that my first thought was to remain on board, and not to land on such a forlorn-looking island.

The captain, an able sailor, who during our extraordinarily long passage had been the essence of kindness to my family, endeavoured to persuade us that Cyprus was an earthly paradise, and assured us that we should, after a while, like it very much. Has his prediction been realised? I leave the reader of these pages to judge by the fact, that I am writing this, ten years afterwards, from the same town; though not quite prepared to accept its distinctive features as paradisaical.

I remarked, as we came in sight of Larnaca, that the "stars and stripes" had been hoisted on board the steamer, as a token of respect for the Representative of the American Republic. Soon afterwards, as if by enchantment, above a row of buildings near the sea-shore, were seen floating the flags of other nations. They had almost the effect of changing the aspect of the town. This was the usual compliment paid by the foreign Consuls to their new colleagues. A large lighter, called by the natives "Mahona," flying the American colours, soon approached our steamer. The craft contained about twenty persons; some armed with antiquated pistols, others with yatagans, and carrying silver-headed batons six feet in length. All had the red "fez" a common head-dress of both the Mussulman and Christian natives of

the island. This heterogeneous crowd came on deck, entered the cabin, and would in all probability have invaded my state rooms also, had I not promptly come out to meet them. The spokesman, expressing himself in tolerably good Italian, said that he had the honour to present to me the "staff of the American Consulate."

I must confess I was not very proud of the personal appearance made by my consular employés. Every one as he approached me, instead of taking my proffered hand, would kiss the tips of my fingers, or make pretence of so doing.

After having gone through this ceremonial, which seemed *de rigueur*, I was informed that my luggage had been transferred to the lighter; so I took leave of the captain, assisted my wife and infant into the "Mahòna," and sailed towards the shore. The nearer we approached Larnaca the less I liked its appearance; when we reached within four or five yards of the shore, where a large crowd of people was gathering to witness the arrival of the new Consul (always an event in this town) the "Mahòna," probably too heavily laden, stuck in the sand, and a surprise of a new kind awaited us. The lighter, in spite of the wild and deafening yells of the boatmen in encouraging one another, could not be made to advance an inch further. A boatman jumped into the water and made a sign to me to alight on his broad shoulders. Other boatmen did the same, and began to land my "staff officers" in this manner. I comprehended at a glance that there was nothing else for me to do but to comply. It was therefore in this undiplomatic style that I was obliged to make my entry into the city of Larnaca.

To persuade my wife, however, to accept this biped conveyance would have been time lost; she would

have returned all the way to New York, rather than submit to such an act of impropriety. She was sure, she said, that there must be a landing somewhere for ladies; but, alas! the island of Cyprus does not resemble her native Manhattan, and landing-places more for the convenience of travellers are quite unheard-of luxuries.

A bright idea occurred to one of my employés: a chair was procured, and held by two boatmen, and the American Consul's wife was invited to sit on it, and be thus landed! But not even the "sella curulis" of a Roman Senator would have induced her to accept it. Fortunately, however, the "Mahona," having been considerably lightened by the landing of all my employés and our luggage, was made to move once more nearer the shore, when my wife, refusing all aid, sprang lightly to the beach. Once on terra firma, we were welcomed by several foreign Consuls, who had kindly gathered there to receive us, and offer us their hospitality; this we found we should be forced to accept for a time from one of them, as no hotels of any description exist in Larnaca.

How pleasant it was to hear that there were no hotels wherein to take shelter, no shops wherein to buy household furniture of any kind, and that the only resource left for us was to accept the proffered hospitality of persons utterly unknown to us five minutes before! Yet how courteous and kindly manners can soften even the asperities of life amid a semi-barbarous people! And such was my experience at the hands of my Italian colleague, Cavaliere Candido Negri and his wife, who generously offered us the hospitality of their house. I remember well the pleasant society into which I found myself introduced among my colleagues at that period; Ceccaldi and his brother; Lang and his sister, Negri

with his accomplished wife, and Simondetti with his young bride.

The day after our arrival the Governor, or Caimakam as he is called, and other local authorities, called officially upon me; and during a whole week I was occupied continually in receiving or returning calls. Fortunately, by the end of that time, I succeeded in getting together some scanty furniture, which Mr. Lang and the Belgian Consul had kindly put at my disposal, and I took possession of a tolerably good house, in which I am living at the present day.

Larnaca, which derives its name from the ancient tombs upon which it is partly built, is a modern town, sprung into existence since the conquest of the island by the Turks, and like some of the ancient cities of Cyprus is divided into two separate districts, about twenty minutes' walk from each other. That portion which lies along the seashore is called the "Marina," while Larnaca proper is about three-quarters of a mile inland.

Some forty or fifty years ago all the consulates were in Larnaca; the "Marina" at that period consisting only of a few scattered houses and magazines. But since the pirates of the Greek Archipelago, who used to infest these shores, have ceased to exist, thanks especially to England, the "Marina" has become the commercial centre of the whole island. The shore is now covered for half a mile in extent with private dwelling-houses, possesses an extensive bazaar, several churches and mosques, and is increasing every year, in the same ratio as Larnaca proper becomes depopulated. The foreign Consuls, with one or two exceptions, reside at the "Marina," in a row of buildings a few feet from the sea, almost following one another in succession. The exterior appearance of the houses is rather humble, and without pretension; but they are spacious, and not

altogether deprived of a certain degree of comfort. I am led to believe, from the Greek church of Saint Lazarus still existing in the neighbourhood, which is said by the natives to have been built over the tomb of Saint Lazarus more than a thousand years ago, and which bears evident traces of Byzantine architecture, but above all from tombs of that period which I discovered in its immediate vicinity, and the remains of mosaic pavements met with here and there, that previous to the Turkish conquest, not only storehouses but a town of some importance existed here, though no record of the fact, that I know of, now remains. The population of both districts does not amount to more than 8,000 souls; of these about 3,000 are Mussulmans, and the remainder Christians. There is likewise a sprinkling of the descendants of Europeans. A little north-west of the "Marina," in the intervening fields between the two districts, are to be seen evident remains of the ancient city of Citium.

The distance from Citium to Amathus is about forty-eight miles, or twelve hours' ride (as reckoned by the native mode of travelling). Like Amathus, it had been founded by Phœnicians, and it is probable, as already pointed out, that it was owing to the paramount importance of this town that its name of Kittim was in early times applied to the whole island. It seems also to have retained its Phœnician character longer than such other towns as Amathus and Paphos, being always a place celebrated for its trade and commerce, and not being under the hierarchical influence which prevailed in these two towns. In the earliest records, as of the refusal to pay tribute to Tyre in the reign of Hiram, and afterwards again in the reign of Elulæus, Citium is identified with Cyprus; but it is not certain whether we ought to conclude from this that it had taken a leading part in these movements, though such is far

from improbable. As Tyre sank in importance, Citium, from its position, was well suited to take its place as a centre of commerce between the East and the West. In the time of Sargon (B.C. 707) we find the King of Citium included among the six other Kings of Cyprus who paid homage to that Assyrian monarch. This appears from the cuneiform inscription accompanying the bas relief of an Assyrian figure on a slab of basalt found in the western outskirts of the "Marina" of Larnaca in 1846, and now in the Berlin Museum. The engraving here given of this slab I owe to the kindness of Professor Lepsius, who sent me a photograph of it. A King of Citium also appears among the ten Cypriote kings who paid tribute to Esarhaddon.

Slab with Cuneiform Inscription, In Berlin Museum.

A considerable number of Phœnician inscriptions discovered at Citium, and published by Gesenius, are evidence of its having continued to be the residence of Phœnicians, whilst its readiness to take part with the Persians against the Greeks, appears to show that the Phœnician element had preponderated in its population. It was on an occasion of this kind that it was besieged by the Athenian, Cimon, the son of Miltiades, who lost his life there. Yet it is said by Plutarch, in his life of Cimon, that the people of Citium paid special reverence to his tomb, but they had been directed to do so by an oracle in some time of famine. That

Citium was regarded as a Phœnician town even in the time of Cicero (de Finibus, iv. 20), may be inferred from his calling Zeno, the founder of the Stoics, a Phœnician, to which title he could have no other claim than that of his having been born in Citium, since by parentage he was a Greek. Suidas also calls him a Phœnician. To the Greek part of the population was probably due the legend that the town had taken its name from Citia, a daughter of a king of Salamis, which town or kingdom gradually superseded Citium in importance under the rule of Evagoras.

In B.C. 391 Citium, with Amathus and Soli, sent to Artaxerxes for assistance against Evagoras. The Persian monarch arrived with a fleet and an army. For a while the forces were equally matched, and equally destructive of each other, till ultimately the fleet of Evagoras was completely destroyed. At this time Citium was a fortified place of considerable extent, and continued to be so during the sovereignty of the Ptolemies over the island, as appears from Greek inscriptions of the latter period found here (Engel, i., p. 106–7), in which such military titles as φρουράρχος and ἀρχισωματοφύλαξ occur.

Alexander the Great bestowed the sovereignty of Citium on Pnytagoras, the previous king having been Pasicyprus, who it would seem, preferring luxury to the cares of government, had sold his kingship for fifty talents to one Pymatus. After Pnytagoras there are mentioned as kings of Citium, Nicocreon and Pygmalion, the latter of whom, on the breaking up of the empire of Alexander, took part with Antigonus. This, however, proved the losing side, and Pygmalion was removed from his kingdom by Ptolemy, the rival of Antigonus. From this time a military officer seems to have taken the place of the old kings of Citium.

The close harbour of Citium, mentioned by Strabo, is almost entirely filled up, and upon the foundations of a portion of its pier now stands a convent of French nuns; large stones belonging to the ancient pier are found in the fields east of this convent, and remains of the city walls and of a castle are yet to be met with at a few feet beneath the surface two hundred yards north-east of the convent. The ancient coastline is still marked by a continuous undulating line of rock, formed of agglomerated pebbles naturally cemented together by time, and mistaken by Pococke and other European travellers

Phaneromene.

for the foundations of the walls which encircled the ancient city. The only monument of Phœnician architecture still extant is a sepulchral chapel or tomb, composed of four large stones; the one forming the roof overlaps the others and forms a kind of portico. The natives call this place Φανερωμένη (Phaneromene), and the Greek peasants go there to light in the interior of it candles and lamps in honour of the Panaghia (Holy Virgin).

On the site of a low hill overlooking the salt lake to the west of the "Marina," a number of small terra-cotta figures have been found from time to time during the past twenty years, and a few specimens of them,

chiefly, however, very fragmentary, may be seen in the New York and British Museums. The typical figure represented in these terra-cottas is a seated goddess draped and wearing a high crown (stephanos), richly ornamented with rosettes and sphinxes, resembling the figure of a sphinx in gold found at Curium, or, as in one instance in the British Museum, with the figure of a dancing Mænad. From the back of the head hangs a veil. In the example here given (which is eleven and a half inches high) she is supported on each side by a female figure, each holding a casket.

Terra-cotta group of Goddess with two Attendants. Ht. 13 inches.

Supposing the central figure to be Aphrodite, then the two attendants might be either Eunomia and Paidia, as on a painted Greek vase in the British Museum where their names are inscribed, or some other two companions, such as Peitho, who are represented on works of art as attending her; on the other hand, the high crown and the hand raised to the breast would suggest the goddess Demeter, whose worship is known to have existed in the island, and to have been accompanied by a very celebrated festival. This suggestion is confirmed by the discovery on this spot of two inscriptions in honour of Demeter Paralia, to whom there appears to have been erected a temple here. In the British Museum is part of a terra-cotta group from Dali, apparently representing the same subject, but only one of the supporting figures remains; the goddess herself is headless. Among

the terra-cottas found here were also a number of other female figures, some seated and others standing, and a large percentage of rude grotesque representations, but mostly with a tambourine in their hands or a lyre. One of these figures is remarkable as

Terra-cotta Statuette. Ht. 6 inches.

Terra-cotta Statuette. Ht. 8 inches.

Terra-cotta Figure. Ht. 9 inches.

Terra-cotta Figure playing on Tambourine. Ht. 7 inches.

Terra-cotta Statuette Portrait of a Philosopher? Ht. 10 inches.

being a portrait probably of a philosopher. From the fine quality of the clay and the general artistic spirit of these terra-cottas, particularly of the groups of the seated goddess, it seems less likely that they were the provincial work of Cyprus than that they had been imported from Greece, most probably from Athens, between which and Cyprus there existed active intercourse in the 4th century B.C. To this period of Greek art these figures appear to belong. Further, had they been produced by local artists in Cyprus, we should have expected to find in them some local peculiarity, for example, of dress, such as we find in the terra-cottas from Tanagra in Bœotia. But this is not the case. Along with these

Terra-cotta Statuette.

terra-cottas of a good period of art, and the many coarsely executed figures, chiefly representing musical performers, I found also a number of others representing an Egyptian goddess with a cow's head, and with the breasts largely developed.

A distinguished archæologist who visited Larnaca in 1867, is of opinion that these remains were those of a potter's manufactory; but upon careful examination I have become convinced that this was a wrong theory, and that the terra-cottas belonged to a temple; in fact, on the crest of the mound several years afterwards, I discovered foundations of walls, with fragments of frescoed plaster and two little marble pedestals with the inscription ΔΗΜΗΤΗΡ ΠΑΡΑΛΙΑ, already referred to, on both of them. Before the harbour of Citium was filled up, this mound must have stood very near the sea; and the epithet of Paralia or protectrix of the seashore given to the goddess, was thus an appropriate one.

Another reason for believing that a temple stood there, and not a potter's factory, is the quantity of tombs which surround the spot, and which mostly, if not all, belong to the same period as the terra-cottas; that is, from 400 to 300 years before Christ.

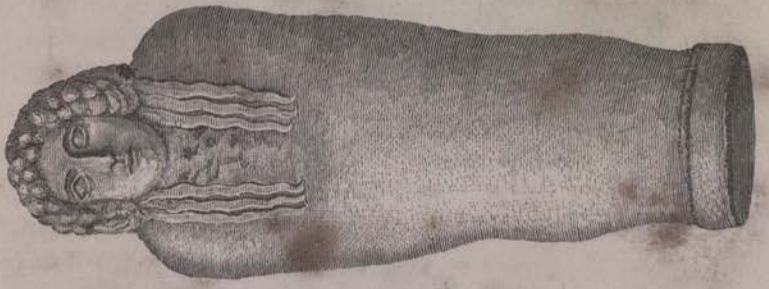
It was on this mound that I began, in 1866, in a mere amateur way, the explorations which were afterwards to expand into very serious undertakings, and to extend to every part of the island. During my residence in Larnaca I explored more than 3000 tombs, mostly discovered on the western side of the "Marina," but, with very few exceptions, they proved to be of the Greek period, varying from 400 B.C. to the second century of our era; and all of them were mere holes excavated in the earth in the shape of an oven.

In a tomb a few hundred yards north of the Phœnician

sepulchral chapel before mentioned, I discovered a very large sarcophagus in white marble, in excellent preservation, the lid having at the head a representation of a female head with long tresses. The resemblance

Tombs containing the Sarcophagus and Alabaster Vases.

between this sarcophagus and the Phœnician sarcophagi in the Louvre, from Sidon, is very striking. Two of



Lid of a Sarcophagus. Length 9 feet.

these will be found engraved in Longpérier's "Musée Napoléon III.," pl. 16, 17. A very similar sarcophagus from Sidon is in the British Museum, and another, discovered by me at Amathus, is still packed in the courtyard of the Metropolitan Museum of Art in New York. In another tomb almost contiguous

to that in which the marble sarcophagus was found, two large alabaster vases with their covers were discovered. On one of these vases is incised a Phœnician inscription of a few letters only. (See Appendix.)

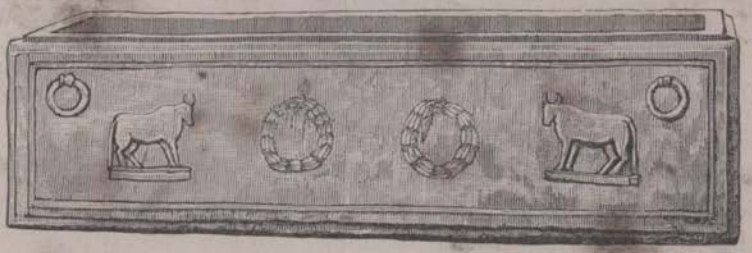
Height 14 inches. Height 11½ inches.

ALABASTER VASES.

Another sarcophagus was found in a field adjacent to the mound containing the terra-cotta figures; it is evidently of a later period. In the intervening fields between the "Marina" and Larnaca proper, near the aqueduct, I found an architectural fragment of white marble with a bas-relief representing

Height 2½ feet. Height 2½ feet.

SEPULCHRAL CIPPI.



Sarcophagus—Roman Period. Length 8½ feet.

apparently Silenus seizing hold of a Mœnad (Doell, Die Sammlung Cesnola, No. 833, pl. vii. 14) and a

mutilated statue, perhaps of Ganymede with the eagle, also in white marble.

Archaic Vase, found with alabaster vases at Larnaca.

Another temple had existed on a little eminence south-west of the salt lake, and in the vicinity of a Turkish mosque or convent containing the coffin in which, it is said, the foster sister of Fatima, the sister of Mahomet, was buried, and for this reason it is held in great veneration by the Mahometans. At a depth of 19 inches I found several fragments of white marble bowls and pateræ with Phœnician inscriptions incised on their rim.

The foundations of this Phœnician temple were found $3\frac{1}{2}$ feet below the surface; also portions of the pavement consisting of large square slabs in calcareous stone of the same shape as those used at the present day in Cyprus, but much larger. One which was discovered intact measured 3 feet 9 inches in length by 3 feet 4 inches in width, and was nearly 4 inches thick. The foundations were found in a broken condition, and

had been previously destroyed by stone diggers. In one of the tombs situated between this temple, which stood upon a conical mound, and the hill containing the terra-cottas, but nearer to the latter, one of my diggers with his companions in 1870 discovered a bronze vase closed at the top with a leaden cover. When, from a fracture, some gold coins came rolling out, a scuffle ensued between the diggers, and they stupidly damaged it beyond repair. They found in it 990 staters of Philip and his son Alexander.

After a few experiments in the vicinity of Larnaca, I travelled along the southern coast of Cyprus. Visiting the sites of Amathus and Paphos, and other localities in their neighbourhood, I came to the conclusion, that had I sufficient funds at my disposal, I might explore some of these ruins with a fair chance of success. I explained the plan I had conceived to some of my acquaintances, both in Europe and America, but none seemed to be disposed to embark in so doubtful and expensive an enterprise. I had almost given up the hope of being able to continue my explorations, when an incident occurred which seemed to put an end to them for ever; yet the result was quite the contrary.

The Caimakam (Governor) of Larnaca one day arrested two of my diggers without previously informing me, as is the custom, of his intention. I at once called on him for an explanation; he informed me in an arrogant manner that diggings without a firman were strictly forbidden. I replied that the necessity for a firman to dig in Cyprus must be something new, as I had not previously heard of it. "That is not my affair," said he; and no persuasions of mine could induce him to liberate my two men, whom he retained arbitrarily in prison for several days without any judgment. When it is considered that prisoners for petty offences are obliged in Cyprus to provide their own food or starve,

and that their families have only their daily labour to rely on for support, the hardship and injustice of this sentence is easily perceived. From that day I had a grudge against the Caimakam of Larnaca, Genab Effendi, and I promised to repay him whenever an occasion should present itself. I had not long to wait. One morning a notable Turk of the "Marina" came and begged me to appoint him to the vacant post of American Consular Guard, explaining to me that the Caimakam had a personal spite against him, and had sworn to have him drafted into the military service. I was delighted to have so soon a chance of squaring my accounts with Genab Effendi, and I immediately appointed Mustafa Fefsi a regular privileged American employé. The Caimakam went into a great rage when he heard of this appointment, but, Turk-like, he immediately called on me, and tried in his blandest manner to induce me to make another selection. He promised never to interfere in my excavations again, if I would but appoint another man instead of Mustafa; but I laughed at him, and positively refused to have any other.

Genab Effendi, however, intrigued so effectively with his superior, the Governor-General of the island, that the latter, quite *à la turque*, without the slightest authority, refused to recognise Mustafa as my consular cavass, and wrote to me that I must select another person. I replied that by the existing Regulations issued by the Porte, and sanctioned by the foreign Legations at Constantinople, I had the full right to select whomsoever I pleased for my consular employés, and that I would positively insist on my selection, and protect Mustafa against his Excellency, his Caimakam, or anybody else.

Four months elapsed, and I thought the affair had been dropped, as is often the case with the Turks, but I

was mistaken. One day about this time, when Mustafa had been sent by me on some official errand, he was chased by the Turkish police into an American store-house, taken from it by force, and imprisoned as a deserter from the Turkish army.

My colleagues, as well as the whole island, were anxious to know what would be my action in the matter, and whether I would succeed in getting back my cavass, Mustafa. As a mere necessary formality, I demanded at once the restitution of my man from the Caimakam, and, as might be expected, without success. I then claimed him under protest from the Governor-General of Cyprus, with a like result. There was no time to be lost, and I took the first steamer for Constantinople, to lay my complaint before the Hon. Edward Joy Morris, our American Minister at the Porte, explaining to him the whole case. He entirely approved the course I had pursued, and promised to sustain my demands for redress in the strongest manner, and he kept his word.

The satisfaction I asked was very unpalatable to the Turks at Constantinople, and the Grand Vizir, Aali Pasha, hoped to evade it by proposing the appointment of a mixed commission to proceed to Cyprus, in order to investigate the truth of my allegations, which Mr. Morris and I readily accepted. The Turkish officials relied chiefly upon the usual prevarication of their sub-ordinates in like cases, to sustain their cause; but the able manner in which the American Commissioner, Mr. Augustus J. Johnson, then Consul-General at Beirut, handled the whole case; caused a decision entirely in my favour. The timely arrival in the Bay of Larnaca of two American vessels of war, the "Ticonderoga" and the "Canandaigua," coinciding exactly with the ultimatum sent by Mr. Morris to the Porte, that if within a week after the decision, full

satisfaction, as promised, was not given, the American flag would be lowered, forced the Ottoman Government to accede to all our demands, and officially to acknowledge that the local authorities at Cyprus had acted in an arbitrary manner, and involuntarily (!) insulted the American Consul. The following was the satisfaction received:

1st. The dismissal of Genab Effendi from the position of Governor of Larnaca, and he to be for ever disqualified for holding any office under the Ottoman Government.

2nd. The restitution of Mustafa Fefsi and his official recognition as American Consular Guard.

3rd. A salute of 21 guns to the American flag by the fortress of Larnaca.

4th. The payment of 10,000 piastres damages to the American dragoman for the unlawful entrance by the Turkish police into his premises, without the permission of the American Consul.

5th. The Governor-General of Cyprus to express his regret officially by letter to the American Consul for the *mistake* that he had made.

It was further stipulated and agreed between the Grand Vizir and the American Minister that the Governor-General should also, after the incident was closed, be removed from Cyprus, and sent elsewhere; in fact, a month later, a new Pasha arrived from Constantinople to take his place. After such a rude but salutary lesson the Turkish authorities of this island became extremely courteous in their behaviour towards the American Consul, thus often reminding me of their national proverb, "the hand thou canst not cut off thou must kiss."

I therefore can cheerfully declare that during the ten years I remained in Cyprus after that event, no act of the Turks ever gave me serious cause of complaint; and the plan I had conceived for extensive explorations was carried into execution some months afterwards, independently of all exterior aid, by embarking all my private means in the enterprise.

Terra-cotta Mask. Ht. 11 inches.

CHAPTER II.

Country life.—Cypriote customs.—Description of Dali.—Former excavations of French archæologists.—Identification of site of Dali with that of Idalium.—Accidental discovery of a tomb.—Survey of the fields.—An extensive necropolis beneath them.—Purchase and lease of ground.—Arrival of the Firman.—Commencement of diggings.—Description of tombs and their contents.—Two tiers of tombs.—Charge of desecration of a Turkish cemetery.—Arrival of the Pasha, and removal of the Cadi of Dali.

THE great heat which prevails during the summer months in Larnaca, notwithstanding the land and sea breezes which at times mitigate it to some extent, renders the city during this period almost uninhabitable by Europeans; and they, as well as the natives whose means permit, escape to some shady spot in the interior till the end of September.

Shortly after my affair with the local Government, the death of a dear relative called me to Italy, and on returning in the autumn, I found that my wife and children had suffered intensely from the heat. I therefore determined to seek some suitable residence in the country, which might serve as a refuge during these trying months. On the occasion of a visit to Nicosia, the capital of the island, I had passed a night in the village of Dali, which is about half-way between Nicosia and Larnaca, and remarked on its outskirts a grove of lemon and orange trees, amid which nestled a small white cottage, connected with several outbuildings. I

brought my wife to visit this spot, and we decided that it might be converted into a pleasant retreat, and soon induced the proprietor to cede it to us for a small remuneration, during the hot season. This he did the more readily as the peasants live almost entirely out-of-doors from June till September, it rarely ever happening that a drop of dew, and almost never a drop of rain, falls during these months. They place their beds under the trees, making the branches of the latter do duty as clothes-press, larder, and pantry. They will frequently throw a handkerchief upon the ground, and lay their infants to sleep upon it, satisfied that neither moisture nor creeping thing will harm the child, for Dali is wonderfully free from noxious reptiles. Another reason, which had great weight in my selection of Dali as a temporary residence, was the fact that an old Greek peasant, called Hadji Jorghi, had brought me from time to time fragments of sculptures from this village, which greatly interested me.

This simple abode became our summer-resort for several years. It was surrounded by about six acres of ground, laid out in alleys of lemon and orange trees, and the favourite caishà,* from the blossoms of which exhaled a delightful perfume. Two noble walnut-trees overshadowed the immemorial *alakati*,† and extended their shade to our out-of-door salon, where we sat the day long, reading, writing, and chatting, with the grateful breeze at all hours coming through the long verdant alleys hung with luscious fruit. A small rivulet of the purest water found its way from cold sources to the feet of these walnut-trees, the broad leafy branches of which formed the ceiling of our drawing-room, and being blocked by a pile of rude stones, over which it tumbled,

* A delicious species of nectarine.

† The oriental or common well.

in cascade fashion, into a basin scooped out to receive it, served as wine-cooler and refrigerator. We soon adopted the housekeeping system of the peasants, and hung our plate-baskets and table linen among the trees; and spreading out the thick mats of the country, with a wooden settle dining table and some rough chairs, we soon arranged a dining hall, where our Turkish attendants served us with as much attention as if at a state dinner, though not with quite the same ceremony.

A tent pitched near by became a boudoir for my wife and infant daughters, whom she regularly instructed in English; and, a little further on, a few Turkish rugs and divans formed the reception-room of state for the notables of Dali, consisting of an old Cadi, three wealthy Turks of Potamia, inhabiting what was once a royal palace and the summer residence of the Lusignan Queens, and an illiterate Greek priest.

Dali is built on the western bank of a branch of the ancient river Pedeus, now a mere winter torrent, in the centre of a by no means extensive but very picturesque plain. A triple range of hills almost encircles it, and shelters it from the excessive heat of summer. It would seem, from the great number of tombs I discovered, that the ancient Idalium had been of greater extent than would be supposed from the existing literary records in which it is mentioned almost exclusively, on account of its Temple of Venus and delightful grove. Virgil (Æneid, I. 691) makes Venus convey Ascanius to the Idalian fields, with their sweet scents and pleasant shade. Adonis was slain while hunting on the Idalian hills. The town itself is said by Pliny to have been small, but that may apply only to its condition in his time. Its foundation was ascribed to a King Chalcanor, with which event was coupled a

fanciful derivation of the name Idalion from εἶδον ἄλιον (ἥλιον), the story being that Chalcanor had been directed by an oracle to found a town on the spot where he should first see the sun rise.

It was Count de Vogué, I believe, who identified Dali as the site of the Phœnician city Idalium, during his explorations in Cyprus in 1862. These excavations were afterwards continued by the French Consul at Cyprus, and Mr. Peretie, a well-known numismatist of Beirut, in company with a native called Cesare Mattei, of Larnaca, on a small scale and with but indifferent success. Count de Vogué, in a letter addressed to M. Ernest Renan, which afterwards appeared in the French "Revue Archéologique" of October, 1862, declared that nothing more could be found at Dali. Happily, neither Mr. Lang nor I accepted seriously these hasty conclusions, otherwise much valuable archæological information concerning the island, brought to light by Mr. Lang from a temple, and by me from some 15,000 tombs, might have remained still buried.

The day following our installation at Dali, I visited the spot where the peasant, Hadji Jorghi, had found the sculptured remains of which I have spoken, and I perceived that he had merely extracted them from a mound of débris, accumulated by former excavations, and that nothing more was to be found there. I then rode on, and inspected an ancient tomb, opened a year before by some of the villagers in search of building stones. They had extracted from it some little terra-cotta vases, which they had given their children to play with, leaving within the tomb two others of considerable size, lest their removal should come to the knowledge of the Cadi, and they be imprisoned as a punishment. As I wished to see these vases, I had the earth removed a second time, which was easily done, the tomb being on the slope of a low hill, and only three feet four inches

deep. I entered it, and found two large vases, of an archaic form, such as I had not seen before. I was assured that this tomb when discovered was filled to the top with earth. The former position of these vases I was unable to ascertain, as they had been previously overturned and displaced.

Terra-cotta Vase. From Dali. Ht. 3 feet 2 inches.

After two weeks spent in carefully surveying in every direction the fields surrounding Dali, I became thoroughly convinced that an extensive necropolis lay on the south and west of it, probably the ancient burying-ground of Idalium, the tombs of which had never before been disturbed. I therefore leased about thirty acres of this land, and in these arrangements was greatly assisted by Mr. Cosma, a notable of the place, and for many years dragoman of the Dutch Consulate in Cyprus. I then addressed myself to our Minister, the Hon. Edward Joy Morris, at Constantinople, explaining to him my belief in an important discovery, and the desire I had of thoroughly investigating it. He kindly used the great influence he possessed with the Porte, and obtained for me the necessary firman authorising me to pursue my archæological researches in the island, and this he had renewed at the expiration of each year as long as he remained at Constantinople.

It has been my good fortune, during the eleven years of my consular residence in Cyprus, to meet, in our representatives at the Porte, gentlemen of high culture and classical education, who understood and appreciated my work, and most cheerfully lent me all their moral and official support, without which my explorations could never have been so extensive nor so

successful. To my excellent friend, the Hon. George H. Boker, I have in a special manner to render my thanks for the many favours I received from him while he was American Minister at Constantinople. More than once, as he jocularly wrote me, he was obliged to "pinch the tail of the American eagle," in order to force the Turks to do what I required. Once, in sending me a renewal of my firman, and being aware of the extent of my excavations, he wrote me as follows:—"I see, dear General, that you intend sinking the island one of these days, with all the holes you are boring everywhere; pray, before doing so, save, at least, the archives of the American Consulate."

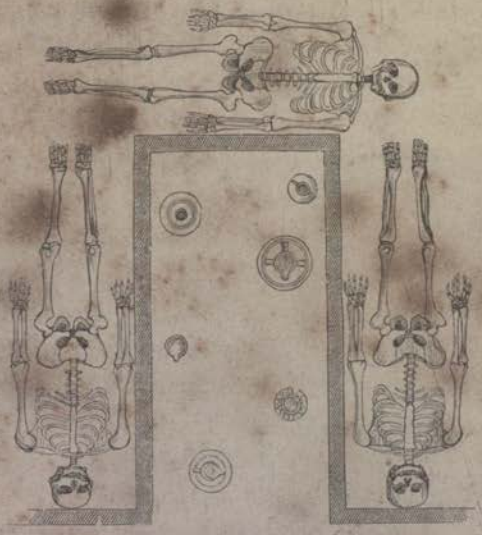
I commenced my explorations in the field which contained the tomb before referred to. This field sloped gently towards the village from a mastoid or breast-shaped hill, upon which, years ago, was found a bronze tablet engraved on both sides with Cypriote characters. This monument, of very great importance to philology, was purchased by the Duke de Luynes, and bequeathed by him to the Bibliothèque Nationale of Paris.

The field I mention is situated some two hundred yards west of Dali. The depth of the tombs averaged

Section. SPECIMEN OF THE TOMBS AT DALI. Interior.

from 5 to 8 feet only; and they were all of one shape, that is, a hemispherical cavity cut horizontally in the earth, and measuring about 8 feet in diameter. Moistened clay mixed with triturated straw was used to consolidate the walls and roof of the cavity, so as to keep the earth from falling in. A platform made of

sun-dried bricks, 1½ foot high, was then built around its inner base. The width in no case exceeded the height. Upon the platform the dead were laid, with the head always towards the entrance. These oven-shaped tombs were made to contain in most cases three bodies, yet in many of them the remains of two



Inside of a Tomb, showing the position of the Bodies and Sepulchral Vases.

only were remarked, one on the right and the other on the left of the doorway. When the latter was the case, the funeral vases and other mortuary objects composing the furniture of the tomb, were invariably found placed upon the unoccupied portion of the platform which faced the door; but when the three spaces were occupied, the objects were deposited on the ground towards the head of each body. In some few instances a reversed earthenware plate was found placed under the head, serving as a pillow to the dead. As may readily be conceived, tombs such as these, made of nothing but earth, were not very substantial, and in many instances were found caved in, with all the con-

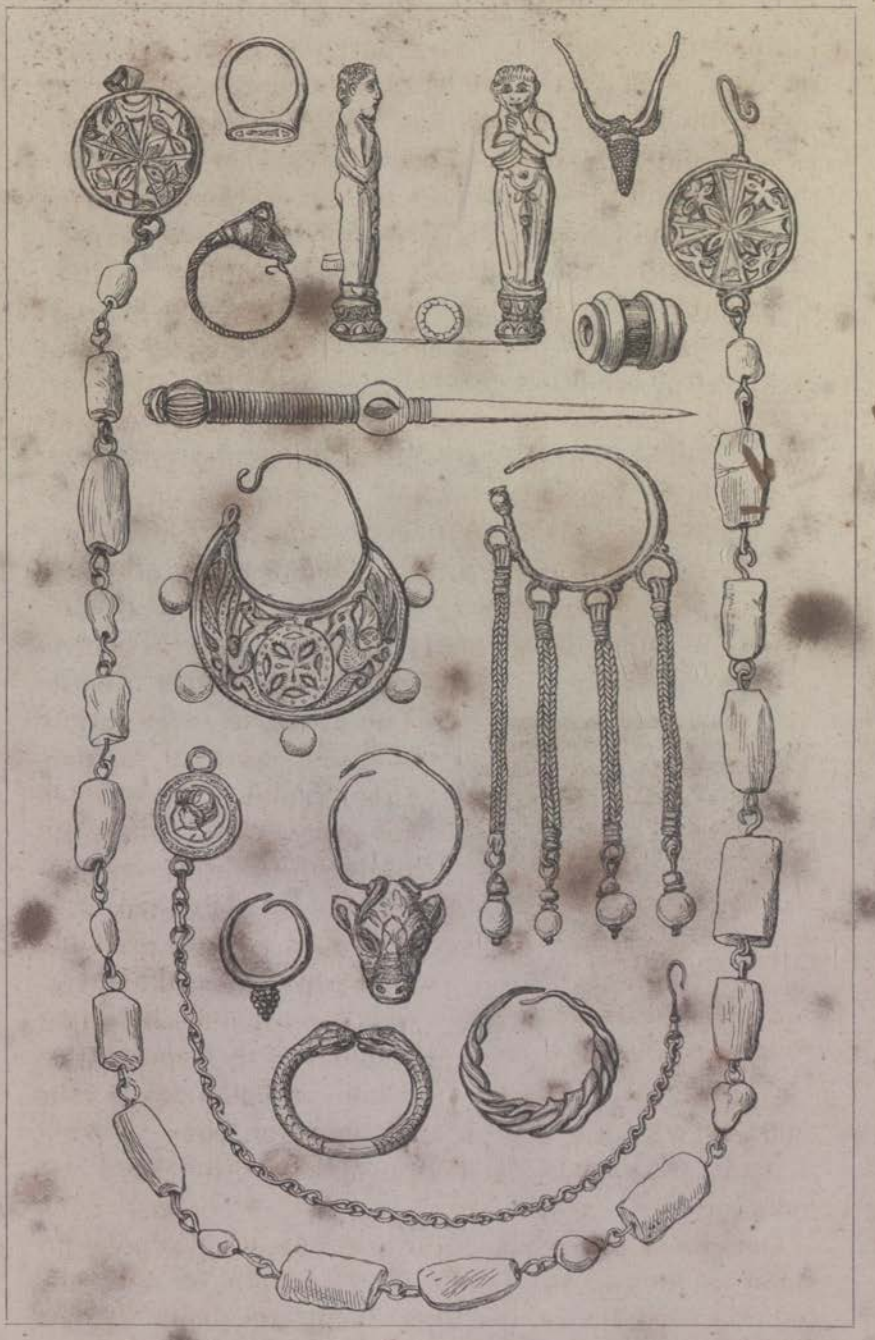
tents broken. Yet a very large number remained intact, though all the tombs were filled to within a few inches of their roof with fine earth which had percolated through their porous walls. To this earth is due the wonderful preservation of the vases, because having filtered gradually through, it filled and surrounded, little by little, the mortuary objects within; so that, after many years, the contents of these tombs became, as it were, tightly packed up and preserved in almost as perfect a condition as when they were first interred.

At the end of the summer I had opened several hundred tombs; they were all of the same character, and, in my opinion, Phœnician. I observed often, that the farther we advanced towards the hill, the deeper lay the tombs; consequently the slope could not have existed when this field was used as a burying ground. Up to this time, I had found nothing which seemed to me to be purely Greek. The vases, of every variety of form, were of a pale cream colour, ornamented generally with concentric circles and other geometric designs, painted in a brownish colour, probably made with "terra d'umber," which is found in great abundance in Cyprus; this colour resisted even the effect of muriatic acid diluted in water, thus showing that the colour had been applied before the vessel was baked.

Vase, with Phœnician Inscription burnt in on the clay. Ht. 1 foot 1 in.

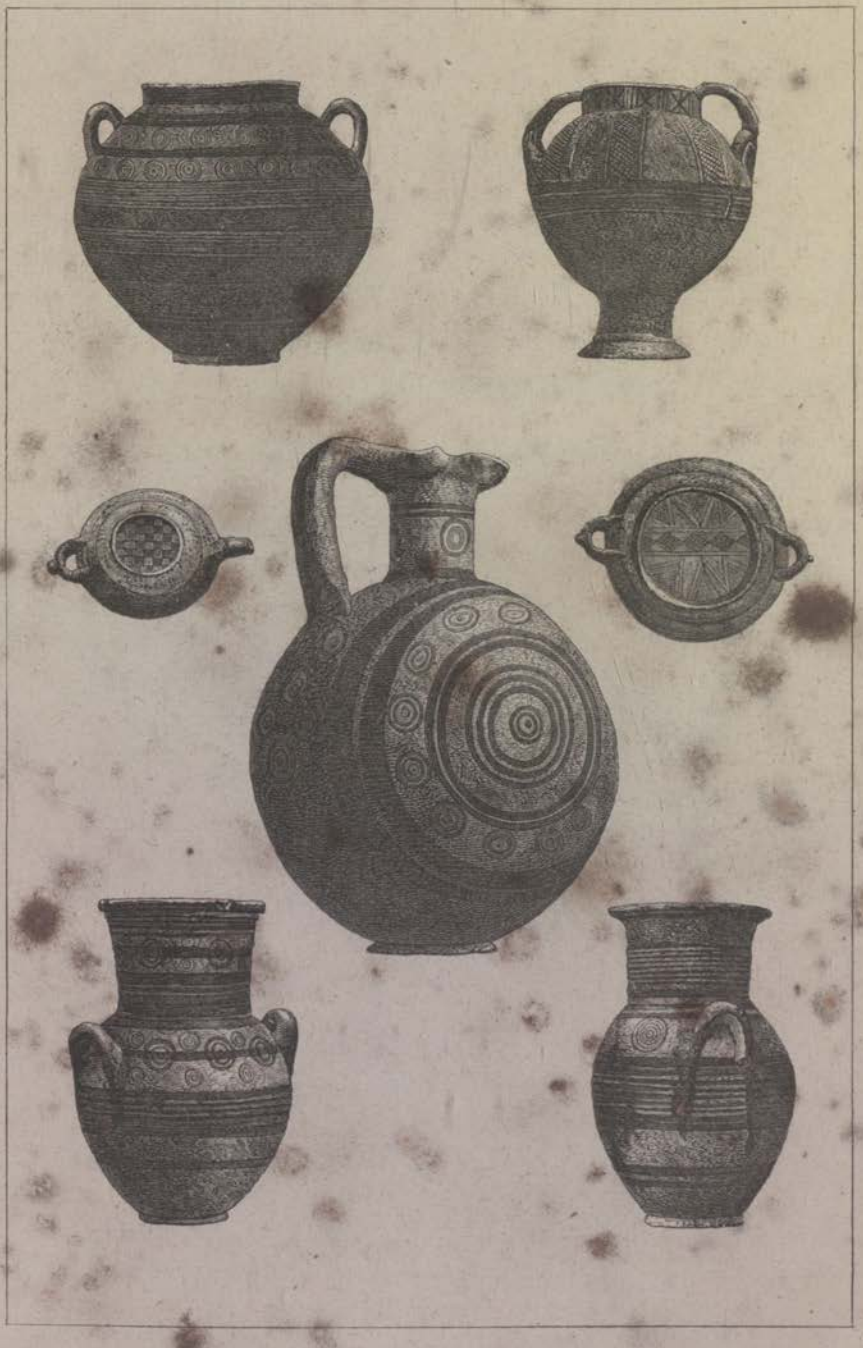
One morning, while the work was progressing, instead of finding the tombs at the depth of nine and ten feet, as before, we met them at about $3\frac{1}{2}$ feet only; and, to my surprise, though their shape and

PLATE 1.



GOLD ORNAMENTS FROM DALI.

PLATE II.



VASES FROM DALI.

PLATE III.

GLASS VASES FROM DALI.

size did not vary from the others, their contents were entirely different. There were no more earthenware vases, but glass objects with a beautiful iridescence, the result of their decay. Some were in the form of amphoræ, lecythi, plates, bowls, rings, bracelets, amulets, beads, etc.

There were also a few gold ornaments, such as earrings in the form of a segment of fruit (?) or of a crescent shape, and leaves of gold which had served as mortuary diadems. In a few instances, fragments of

Double Tier of Tombs at Dali.

these diadems were found still adhering to the broken skulls.

There was always one, and sometimes several terra-cotta lamps. Some of them without doubt were imported from Italy; as not only was the clay of which they were made similar to that of lamps found in Rome, but some of them had the potter's name, FAVSTI, stamped on the back; the greatest number, however, were made in the island, and probably in Dali; on some of these occurred Greek names, evidently scratched in after the lamps had been baked.

For more than three weeks I continued to find only this sort of tomb, with a repetition of the same mortuary objects, clearly indicating the Græco-Roman period.

This change was at first incomprehensible. It was true that Idalium possessed, at a later period, a mixed population, and the evidence of the burying-grounds of two different races was very apparent, yet their close proximity was unusual, and for some time unaccountable to me; but studying the vases, the terra-cotta idols, etc., in the former tombs, and comparing them with the objects of the latter, I became convinced that the two necropoles had not and could not have been in use at the same period. The terra-cotta vases and the little images of Venus, some of which are like those seen

Terra-cotta Lamps. Roman Period.

upon Babylonian cylinders, representing Mylitta, were undoubtedly many centuries earlier than the glassware found in the other tombs. It occurred to me that as the slope was evidently posterior to the Phœnician tombs, I might perhaps find the continuation of them beneath the others, and I was not mistaken. We retraced our steps to the spot where the first Græco-Roman tombs had appeared, and at $2\frac{1}{2}$ feet beneath them we found the uninterrupted line of the Phœnician tombs.

Another difficulty now presented itself; the doors of the tombs below very seldom coincided with those above, and often faced in the opposite direction. Much time and labour was therefore lost in demolishing the tomb above, in order to get at the one beneath. The

Phœnician tombs were found less filled up with earth, and in some instances the position in which the bodies had lain upon the platform was ascertained.

In one of these tombs I discovered the remains of three skeletons, consisting of the skulls and thigh-bones.

Bronze Bowl with Figures of Women.

Two of the skulls were in good preservation, but in removing them one was crushed through the carelessness of the workmen who held it. The other is now in the Royal Academy of Medicine in Turin, with several more which I presented to that institution. The following objects were found standing on the

ground and near the platforms: two large vases (2 feet 6 inches high), ornamented with concentric circles and an undulating line round the neck; two small vases, mostly with this same form of ornament, but made of a very fine red clay; four terra-cotta whorls without any trace of design.

In the centre of this tomb I remarked for the first time a small quadrangular cavity excavated in the floor opposite the doorway. This cavity was covered by a sun-dried brick, on removing which the following objects were found within :—

A hatchet and a spear-head in copper, and a circular copper bowl $5\frac{1}{2}$ inches in diameter, and $2\frac{3}{4}$ inches high. This bowl has previously been engraved and described by Mr. Georges Colonna Ceccaldi (Revue Archéologique, xxiv., 1872, pl. 24), who thinks that the enthroned goddess before whom the dance is proceeding may be Isis. He is led to this conclusion chiefly by the lotus flower which she holds in her hand. The dancers appear to be all women, not alternately men and women, as in the "chorus" on the shield of Achilles (Iliad, xviii., 593 fol.), which Hephæstus imitated from the "chorus" made by Dædalus for Ariadnè in Crete, or in the archaic representation of a dance on the celebrated François vase (Monumenti dell' Inst. Arch. Rom. iv.). It is therefore probable that the goddess here represented was one the conduct of whose rites and ceremonies devolved upon women. Cyprus enjoyed a high reputation from very early times for musical skill both with the flute and the lyre, and there can be little doubt that this skill had been attained and developed chiefly through religious practice such as that illustrated in this bowl. The vases represented on a table in advance of the dancers are ornamented with the designs peculiar to the very archaic pottery found at Idalium and elsewhere, not only in Cyprus,

but in other Greek islands, in the mainland of Greece and in Italy. The bronze bowl may therefore be taken as contemporary with this form of decoration in pottery. It is to be noticed that while the figures of the dancers, the musicians, and the goddess are rudely rendered, the purely decorative patterns are produced with the skill of a workman well accustomed to them. This decorative faculty is also shown in the disposition and grouping of the figures, and it may here be remarked that this bowl has altogether less of a Phœnician and more of an early Greek character than the Phœnician bowls of silver, silver-gilt, and gold found elsewhere in Cyprus, to which there will afterwards be occasion to refer more particularly.

Thus far I had no annoyance from the Turkish authorities at Dali, though I was aware that the Hodja and Cadi were secretly opposed to my diggings. The latter wrote to the Governor-General of the island that if this sort of work was not soon stopped, all the fields about the village would be made barren, and the Ottoman Government would get no more revenue from them. The Hodja in his mosque said to his brethren that no Mussulman who should work for me would be rewarded in the other world with the ever beautiful *houris*. But this did not trouble me in the least, and had only the effect of keeping the Mussulmans from the diggings for a short time. I knew that the Governor-General, Saïd Pasha, had strongly recommended the Cadi of Dali not to interfere with my excavations, saying, he did not care to be involved in any difficulty with me.

In addition to the large number of men whom I daily employed at regular wages, others dug without permission from me, on their *kismet* as they termed it. One day as a party of these independent diggers were returning from their work, carrying two baskets and a large vase,

they were encountered by the Cadi, who, in company with the Hodja, was coming from the mosque, the day being Friday. It happened that these diggers were all Greeks. The Cadi stopped them, and enquired what they had in those baskets? One of them replied, "Human skulls for the American Consul." "Human skulls! Allah!" ejaculated the Hodja. The Cadi was horrified. The men being unable to prove that they were regularly in my service were immediately arrested, and the skulls were seized and sent to the Governor-General, as a proof that I was encouraging by rewards of money the Christian population of Dali to desecrate the sepulchres of the faithful! I knew nothing of what had happened, and the next day was surprised to hear that Saïd Pasha had arrived in Dali, and wished to see me at once. I sent word to the Pasha that I was slightly indisposed, but that if his Excellency had any communications to make to me, I should be happy to receive him at my house. He seemed to have anticipated my answer, as my messenger found him ready to mount a steed in waiting at the door. Twenty minutes later my cavass announced the coming of the Governor-General, whom I soon perceived with his usual numerous retinue, accompanied by the old Cadi and Hodja, winding their way up one of the alleys towards my drawing-room *al fresco*.

I was not long in learning the object of his visit to me, and heartily laughed at the mistake (real or assumed) made by his co-religionists. Saïd Pasha, being an intelligent Turk, after hearing from me that these skulls were taken from ancient burying-grounds of people buried long before the Turkish nation and Mohammed existed, joined heartily in my laugh, and took leave of me in a very cordial manner. I afterwards heard that he severely reprimanded the Cadi and the Hodja for having endeavoured to create a

disturbance which might have had the worst of consequences.

The intriguing old Cadi, on my recommendation, was immediately removed from Dali, and a small sum of money which I gave to the Hodja for the repairs of his mosque, made him my fast friend for ever.

CHAPTER III.

Several Consuls obtain Firmans to excavate.—Lively competition.—Mr. Lang discovers statues and bilingual inscription.—Patriarchal custom among Cypriote peasants.—Hadji Jorghi.—His imprisonment and sad death.—Rock-cut tombs at Alambra, with their peculiar pottery.—Clay figures believed by some to be children's toys.—Hills of Ambelliri —Famous bronze tablet of the Duke de Luynes.—Village of Potamia.—Discovery of temple and tombs.—Several small cemeteries discovered east of Dali.

THESE discoveries very soon attracted the serious attention of some of my colleagues at Larnaca, who now began to purchase antiquities of the "independent diggers" at a very high valuation, and thus a lively competition was created. The French Consul, Mr. T. Colonna Ceccaldi, also applied for and obtained a firman to excavate, but the most serious competitor I had was Mr. Lang, the director or manager of a branch of the Imperial Ottoman Bank at Larnaca, who was afterwards appointed British Consul for Cyprus. The inhabitants of Cyprus owe much to Mr. Lang for the establishment of this bank in the island, of which he was the sole promoter, and which proved, as long as he remained the director of it, a great success. It was through Mr. Lang also that the aqueduct, built by an exiled Pacha, was repaired, and the water led in pipes through the city, so that all who wished might avail themselves of an abundant supply of pure water. Mr. Lang had the rare talent of making friends of all with

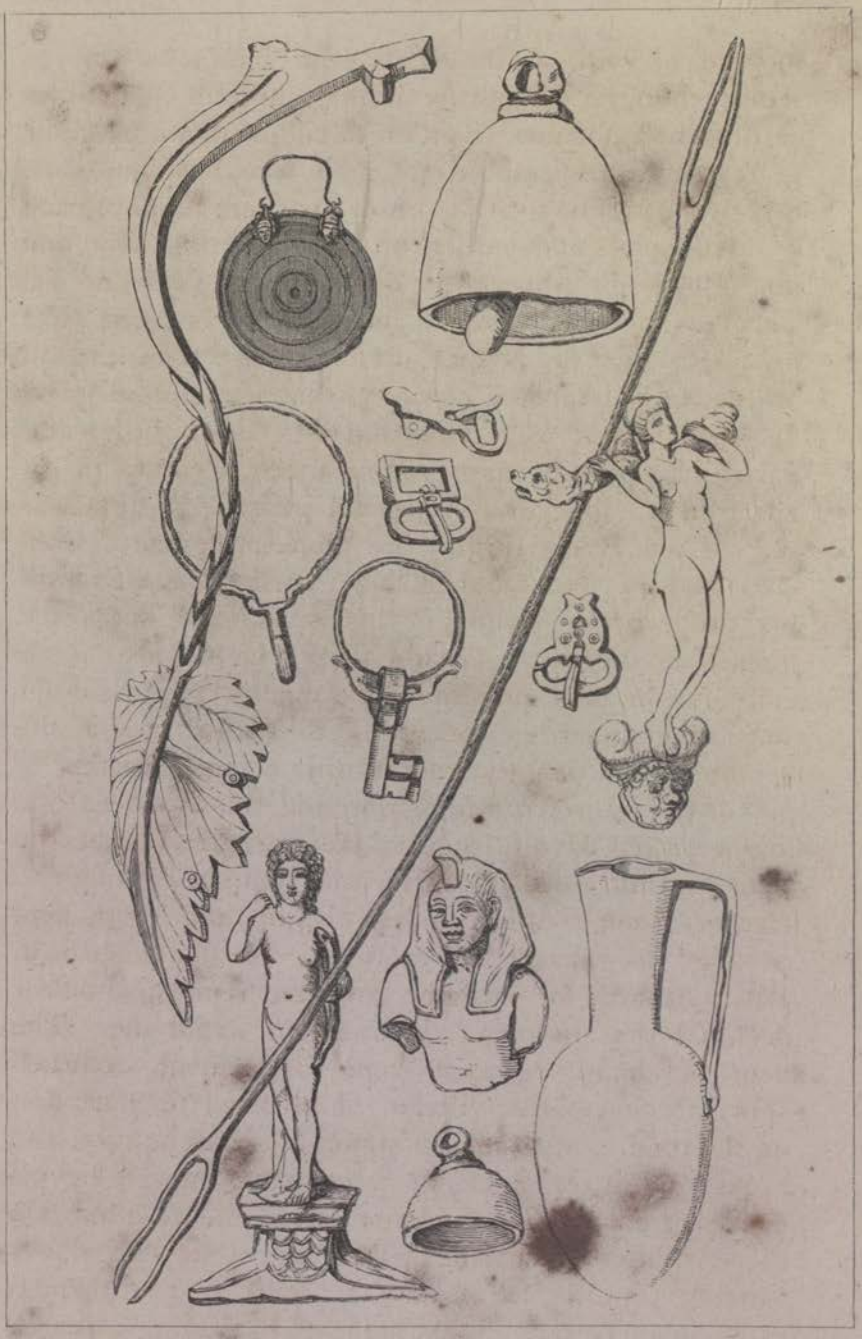
whom he came in contact, and when he subsequently left the island his loss was universally regretted. The villagers of Dali and of the neighbouring towns likewise became infected with the fever of digging, and both Greeks and Turks began to work in the employ of either one or other of my colleagues. This, however, did not last very long. My friend Ceccaldi was summoned soon afterwards to Constantinople, to assist the French Ambassador in receiving the Empress Eugénie, and he never returned to Cyprus. Mr. Lang, in spite of his banking occupations, still continued to interest himself in excavations, and was rewarded at last by the discovery of a temple, among the débris of which, besides other important objects, he discovered the precious bilingual inscription, in Phœnician and Cypriote characters, to which modern philologists have been indebted for the decipherment of the Cypriote dialect. By the end of my third year's explorations at Dali, I had opened some ten thousand tombs, and had collected from them an immense number of vases and other sepulchral objects of much historical interest.*

At harvest-time in Cyprus it is difficult to obtain manual labour for other than agricultural purposes, and consequently during this time my diggings were kept up on a small scale only. Among the peasants of Dali there is a patriarchal custom which I must not omit to mention, and which I found widely spread elsewhere in the island. It is this: when a man becomes

* I have seen stated in a paper read before the Society of Antiquaries in London, that west of Dali there were several burying-grounds instead of only one. Mr. Sandwith, who asserts this, has never undertaken any extensive excavations there or elsewhere in Cyprus, and it is quite natural that he should have fallen into such a mistake. I dug there from 1867 till the end of 1875 at different intervals, and ascertained that the fields west of Dali, though now and then there are a few yards without tombs, represent only one extensive burying-ground.

too old to work in the fields, and has sons able to replace him, he voluntarily despoils himself, sometimes of his whole fortune, in order to endow them. I know personally a respectable old man who has four sons and two daughters, to the latter of whom he gave each a small house and garden on their marriage day, and the rest of his property he divided equally among his sons, retaining absolutely nothing for himself. He now lives upon the bounty of one of these sons. It not unfrequently happens, however, that the son ill-treats his aged father, who, after having passed the greater part of his life in easy circumstances, becomes in his latter days a beggar. A painful instance of this was that of old Hadji Jorghi, the pioneer digger of Dali, who had in like manner dispossessed himself of all his property in favour of his sons, and supported himself by digging. To add to this he had also, in an evil hour, become guarantee in a money transaction for some of his relatives; according to Turkish law, if the debtor fails to pay, the guarantor is compelled either to pay or to be thrown into prison, and this fate befell the impoverished Hadji Jorghi. He was arrested by the Cadi of Dali, and, old as he was, marched on foot to Larnaca, some fifteen miles distant, and there kept confined for nearly two months. He languished in prison uncared for until the government medical officer declared that if longer detained he would die. The poor old man, released from confinement, returned slowly to his native village. I chanced to meet him on the road, seated upon a stone, fatigued, hungry, and broken down by grief. I felt greatly moved by his distress; but money could not have relieved him. On the day after his arrival in Dali he got up and slowly tottered towards his favourite tombs to pay them a visit; not returning to his home that evening a search was made for him the next day; and he was found

PLATE IV.



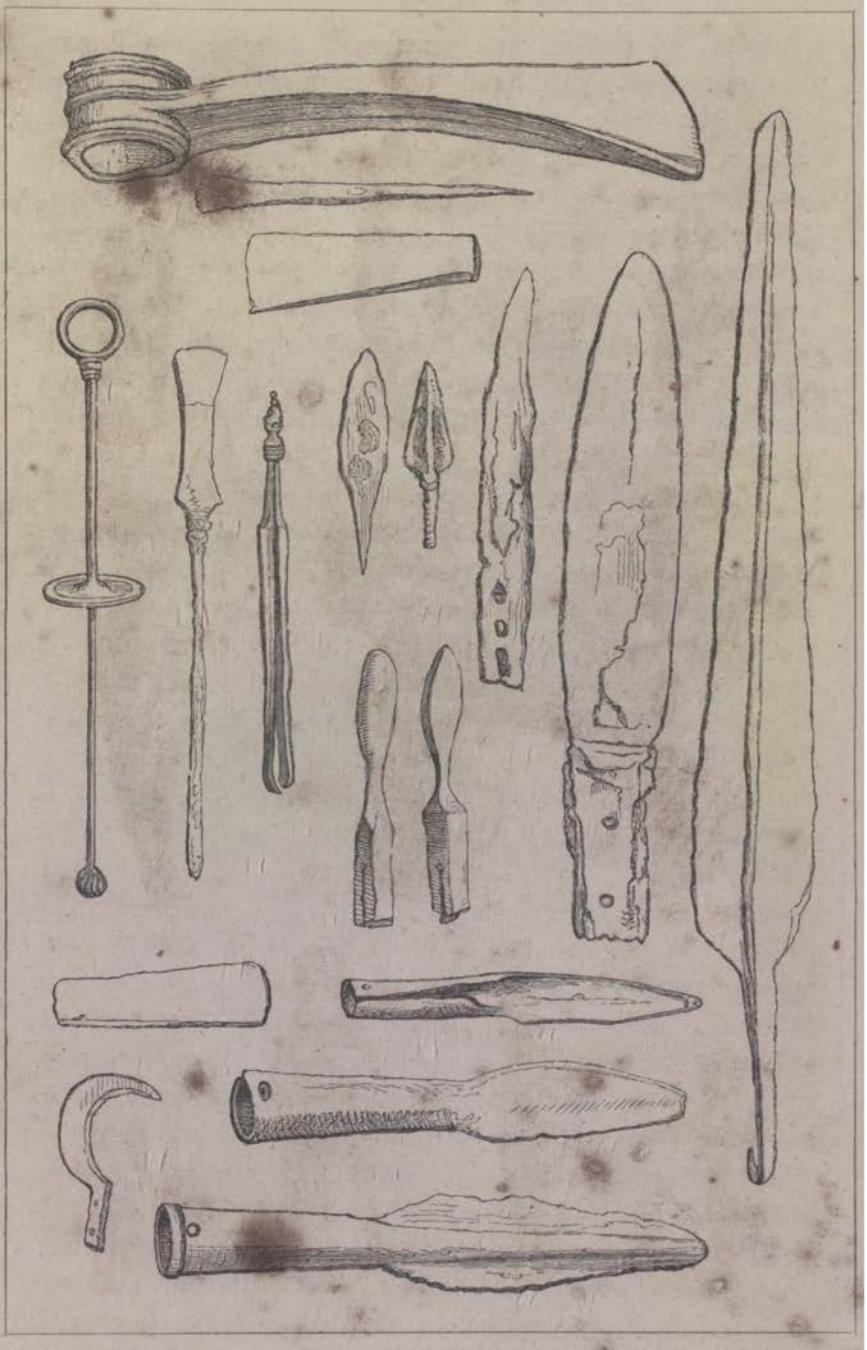
BRONZES FROM DALI

crouched in one of the excavated tombs, his knees drawn up, his eyes fixed, a pipe in his mouth, from which no smoke issued nor would ever be made to issue again by those pale cold lips. Poor Hadji Jorghi had gone to join that vast procession whose tombs he had helped to explore, far beyond the reach of Turkish injustice or filial ingratitude.

Twenty minutes' ride west of Dali lies the small village of Alambra, situated on the rocky slope of a hill which commands a beautiful view of the plain below. In former rambles I had remarked a curiously-shaped mound facing the village, and separated from it only by a craggy ravine worn by a winter torrent. Making inquiries of the peasantry concerning this mound, I learned that some twenty years ago a tomb cut deeply into the rock had accidentally been opened there; of course, the usual fable was appended of the finding of much gold therein. I hired some labourers, and started to explore the place. It proved to be a mass of rotten limestone, the portion most exposed to the heat of the sun being cracked and crumbling into dust. I soon ascertained that its slopes contained a number of tombs, similar in size and form to those of Dali, except that they were cut in the rock.

The top of the hill was strewn with stones and broken pottery, clearly indicating the site of a large building. I discovered eighty-two tombs there, which I opened at different times between the years 1868 and 1874. These tombs interested me very much, as I consider them among the most ancient of Cyprus. They possessed also this point of importance, that besides a peculiar class of terra-cotta vases, which I have never met with in my explorations anywhere else, each of them contained a copper object and one of those little earthenware figurines, which some distinguished archæologists think are children's toys, an opinion in

PLATE V.



COPPER SPEAR-HEADS AND TOOLS FROM ALAMBRA.

PLATE VI.

TERRA-COTTA FIGURES.

PLATE VII.

VASES FROM ALAMBRA.

which I cannot concur. The objects in copper were spear-heads, daggers, knives, hatchets, tools, mirrors, needles, and circular bowls.

The statuettes were rudely made images of the Cyprian Venus, in the earliest style of art, horsemen, warriors with shields, and chariots containing men and women. The tombs which contained a terra-cotta horseman, invariably contained one or two spear-heads from seven to ten inches in length; those having a knife, dagger, or hatchet, were accompanied by the figure of a foot soldier with a shield, the right arm being elevated as in the act of throwing a javelin. The tombs having chariots with movable wheels but no horses, contained artisans' tools and bowls; while in those where a little image of Venus appeared, were found always a mirror and long hair-pins and needles.

I was personally present at the opening of all these tombs, and can positively state, that in no instance were the remains of children found in any of them. On the contrary, skulls were exhumed from them rather larger than those of Dali, and believed to have belonged to another race. Such was the opinion of scientific specialists who examined them, and it is also that of the director of the Anthropological Museum at Turin, where these skulls now are. My argument therefore is that these figurines were not toys, but were placed inside the tomb to indicate the profession or the sex of the person buried. These rock-cut tombs, though as large as those at Dali, contained each only one body.

This mound, perfectly adapted by its nature to the kind of defensive warfare existing in ancient times, very probably was crowned by a fort or castle, garrisoned by foreign troops, possibly in the pay of the King of Idalium; as here, very likely, was the frontier dividing this small kingdom from its neighbour. Supposing this conjecture to be correct, the tombs on the slopes could

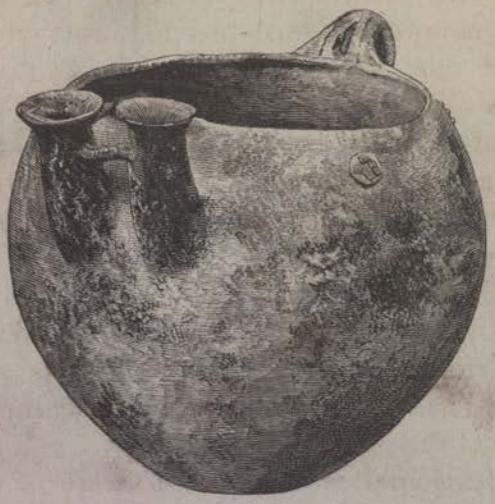
be none other than the tombs of these soldiers and of the persons accompanying them. The warlike instruments found with an appropriate figurine would denote the tomb either of a cavalryman or of a foot soldier. The lance suits the profession of the horseman, the knife and hatchet (battle-axe) that of the foot soldier, while the articles of feminine use, accompanied with the statuette of Venus, would indicate the tomb of a woman. The chariots and artisans' tools would bespeak the charioteers and other followers of a military camp. In one of these tombs I found the following terra-cotta objects, placed in the order of a procession. The first figure is that of a horseman carrying two large jars, probably containing wine; he is followed by a donkey with panniers; then follows a chariot with a player on the double-pipe, and two men or women singing; the chariot that comes next contains a man with something looking like a large sword; then follows a chariot with a woman reclining on a pillow; the last chariot has a man, probably representing the chief personage of the procession.

The vases found in these tombs were of two kinds. One was of a coarse reddish clay, incompletely baked, and in the form of large bowls, some of which measured $2\frac{1}{2}$ feet in diameter, and had holes for suspension, near the rim; and some were in the form of ladles of different sizes, with cuts on the handles evidently numerical, also a few jugs with one handle.

The other vases were of a bright red or black varnished ware of globular form, like an aryballos, but with long narrow necks, a few of them having three legs. With them was found a large number of terra-cotta whorls of the same kind of ware. The decoration on these vases consists of zigzag lines and other simple geometric patterns incised deeply in the clay, and afterwards filled in with a white substance, probably

plaster. Two fragments of this ware were found by Mr. Schliemann in his Trojan excavations (engraved, "Troy and its Remains," p. 135), and there seems to be little doubt of the great antiquity of this class of pottery.

An entire vase of the same kind is engraved in Mr. Lang's paper (Transactions Roy. Soc. Lit. xi., pt. 1, New Series, p. 35). Another fine specimen exists in the British Museum, where also in the collection of



Terra-cotta Vase. From Alambra. Height, 2 feet 4 inches.

Cyprus pottery are several small vases with incised geometric patterns and of the same class, but some of them do not appear to be glazed.

About a dozen of these vases were purloined by my workmen, and found their way to European dealers in antiquities, and thence to several of the museums on the Continent. The rest, several hundred in number, are all in the Metropolitan Museum of Art in New York, with the exception of a few which went to the bottom of the sea near Beirut in company with a rich collection of gold and silver coins, cylinders, and some sixty cases of other antiquities which I had shipped for

New York on board an ill-fated Austrian ship, which took fire and sunk 50 miles off the coast of Syria.

Although I had been more particularly engaged in the exploration of the tombs of Idalium, yet I also made numerous researches for the site of its Temple of Venus, but utterly failed to discover any traces of it, either upon or beneath the surface of the soil. I examined the whole plain on both sides of the river, as well as the first range of hills encircling Dali, but especially the two breast-

The two hills called Ambelliri.

shaped hills west of the village,* between which lay the road leading to Alambra and other villages. I believe that these two hills had in remote times formed one. They are in a line, and so very near each other that the gap between them forms a kind of gateway, leading from the plain of Dali to the valley west of it, which the natives call "Paradision." If this communication was opened by the Greek population of Idalium, as is my belief, it would satisfactorily explain the formation of the artificial slope of this hill, in which I discovered the Græco-Roman tombs I alluded to before.

* These two mounds are called by the inhabitants of Dali, Ambelliri.

The bronze tablet of the Duke de Luynes was, I am told, found on the crest of the hill which stands on the right hand of the traveller going from Dali to Alambra. I had a great many borings made at different places, both on the top and the slopes of it, but invariably met the solid calcareous rock a few feet from the surface, and in fact, if what now appears to be vegetable earth is more attentively examined, it will be found to be nothing else than rotten limestone almost pulverised, and this accounts for the barren appearance of the hill. How the bronze tablet could have been found on the top of this eminence, will always remain to me an inexplicable mystery.

At the foot of the other hill, Mr. Lang discovered, as I have already said, the ruins of a Temple, but of too small dimensions to be identified in my opinion as the one sung of by ancient poets. On the summit of this hill once stood a quadrangular edifice, apparently constructed entirely of stone, the foundations of which reached deeply into its centre; they had been thoroughly explored and laid bare by former excavations. There are still visible traces of a paved pathway leading to the ruins of this building. From its commanding position it seems to have been a castle or a military fort; I was assured by the natives that some years previous to my arrival in the island, they extracted from these ruins a large quantity of bronze fragments of helmets, swords, spear-heads, etc., enough to make a cart-load. The Turkish authorities at Dali took possession of these objects, and forwarded them to the Governor-General of the island, who in all probability sold them for old metal to some copper-smith at Nicosia. With the melting-pot they would soon be transformed into kettles and casseroles. I was unable to find out from the Turkish commander of the citadel what had become of

them, though he perfectly remembered their arrival in Nicosia.

In a field south of Dali, and twenty minutes' walk from it, I discovered several stone pedestals and fragments of statues at a depth of two feet from the surface. It is most probable that a temple once existed on that spot, but I was unable to explore the place, as the Turkish owner of it, a certain Mehemet Effendi Potamialick, declined to lease me the field for that purpose, or to grant me permission to excavate. In its immediate vicinity there is a road leading from Dali to a little cluster of huts called Potamia,* and on the edge of this road I discovered several tombs like those of the oldest period of Idalium. Doubtless this cemetery, though small, extended into the property of Mehemet Effendi, but for the reason just stated I could not examine or ascertain its extent.

Stone Head with Wreath.

* Potamia was a royal residence of the Lusignan dynasty, and inhabited by Catherine Cornaro. It was fortified, and when the Venetians took possession of the island it was dismantled by order of the Venetian Senator, and Governor-General of the Island, Francesco Prioli, together with the other royal castles of Saint Hilarion, Buffavento, Dio d'Amore, Cava, and Kantara. The Palace of Potamia now belongs to three notable Turks. In returning their visit I was served coffee and sweetmeat as is the custom in the East, and to my surprise I remarked that the silver tea-spoon I used had the lion of St. Mark and a royal crown engraved upon it. I asked Mehemet Effendi if he would part with that and the other spoons which I supposed he possessed, but he declined, though as a Turkish compliment he offered me as a present the spoon I had used, which of course I declined. I had heard rumoured that in digging in their garden these three Turks had found an iron coffer with gold and silver objects. That tea-spoon might have belonged to the treasure. I repeated my visits there at other times, but the tea-spoons with the royal crown had disappeared.

PLATE VIII.

VASES IN FORM OF ANIMALS FROM DALI.

On the eastern side of the river Pedeus I discovered as many as five different ancient burying-grounds, all containing terra-cotta vases like those of the Phœnician Idalium, to which town they appear to have belonged, as I met with no traces of foundations of buildings or broken pottery or such other indications as to lead me to believe that there had been ancient habitations there.

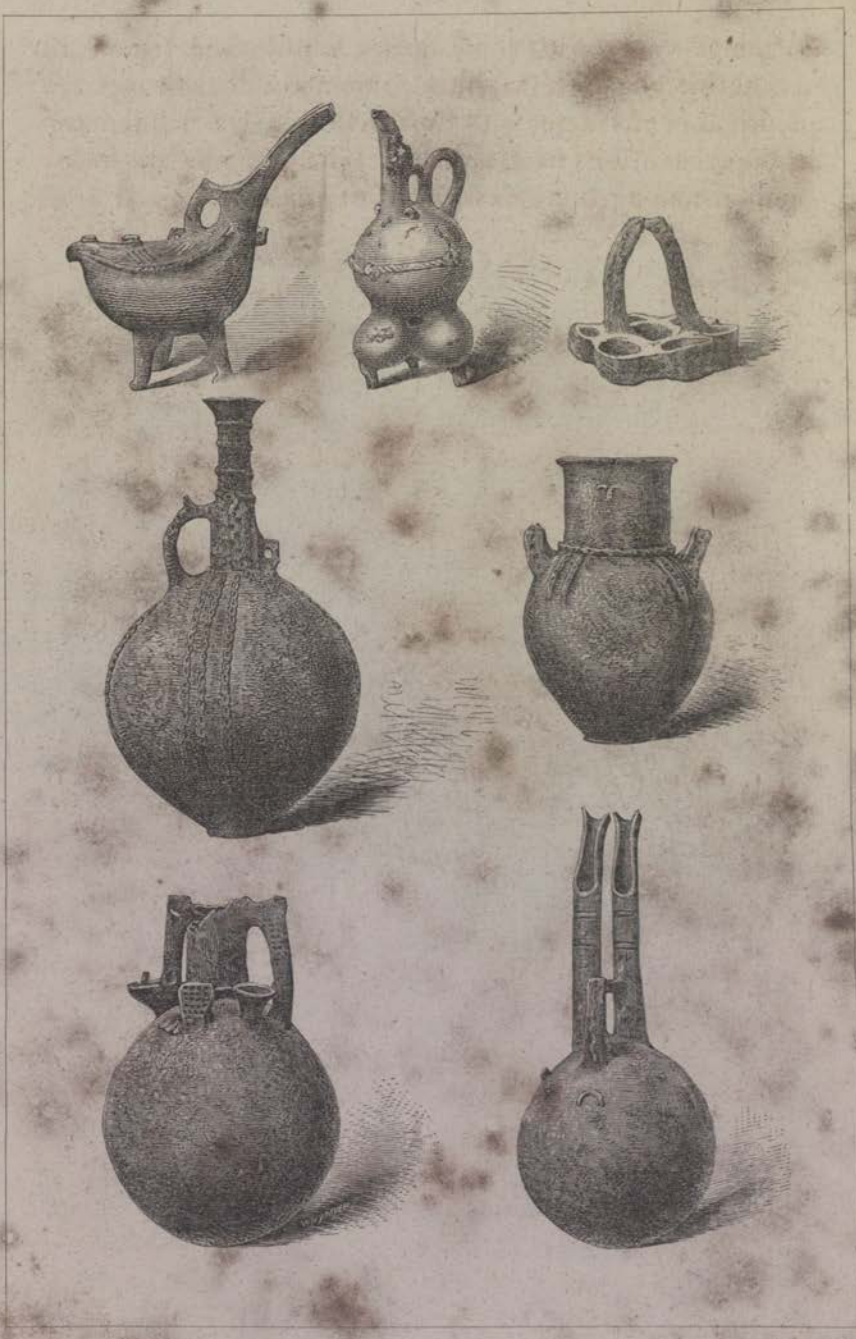
Farther to the south-east of these cemeteries there is a curiously shaped mound in the form of a sugar-loaf, which attracted my attention. I dug there, and though

on its summit there are no indications of buildings, I discovered on its slopes several tombs deeply excavated in the calcareous rock, and made to contain a single body.

In one of them I found two bowls of a green glazed terra-cotta, decorated inside with Egyptian representations painted in black, and a curiously shaped vase representing a female figure with movable terra-cotta earrings; the stopper, also of earthenware, represented a crown, which, when placed on the aperture at the top of the head, completes the figure. The figure was seated on an earthenware chair. This curious vase holds a quart of water. The other tombs contained vases in form of quadrupeds, and aquatic birds, some highly ornamented with geometric patterns, also round-

bottomed vases with long necks, whorls and tripods in serpentine and in terra-cotta. Some of these vases are identical in character with those found by Dr. Schliemann in his excavations at Hissarlik. These tombs are in my opinion among the oldest found at Idalium.

PLATE IX.



TERRA-COTTA VASES, FROM DALI.

CHAPTER IV.

ATHIENO (GOLGOI).

Athieno a town of muleteers.—Identified by M. de Vogué as the site of Golgoi.—Sketch of Golgoi.—Cypriote mode of travelling.—Unsuccessful explorations in 1867.—Discovery of a necropolis east of Golgoi.—An important sarcophagus and other sepulchral monuments discovered there.—Two men sent to dig in 1870.—Aghios Photios.—Discovery of colossal head and other sculptures.—Excitement of villagers.—Scene of Confusion at night.

Not far from the conical mound mentioned in the preceding chapter, and in a north-easterly direction, runs a pathway, which after traversing several fields, leads into the road from Dali to Athieno (Golgoi). The latter is a village of considerable size, having some pretensions to be called a town. Most of its houses are built of stone, and being whitewashed on the outside, have an appearance of neatness which is not belied on entering, and which bespeaks the comparatively wealthy condition of the owners.

The ancient Golgoi is reckoned by Pliny among the fifteen towns of importance in Cyprus, but otherwise there is little reason to suppose that it had ever been a large place. To judge from the usual notices of it in ancient writers, it would seem that it had derived what fame it had from its being a prominent centre of the worship of Aphrodite,* who derived her title of Golgia

* Catullus, Nuptials of Peleus and Thetis, v. 96, and epig. 37; Theocritus, Id. xv. 100, who calls it Golgos, but the plural form is the usual one. Stephanus Byz. says it was also called Golgion.

from it. The town is said (Stephanus, s. v. Γόλγος) to have been founded by a colony from Sicyon under the leadership of one Golgos, from whom it took its name. He is called a son of Aphrodite and Adonis. But while there is no doubt about Golgoi having been celebrated for its worship of Aphrodite, it is not clear from a statement of Pausanias (viii. 5, 2), whether he does not mean that Agapenor, in establishing his colony at Paphos, transferred to it the worship of Aphrodite, which before had existed in Golgoi. If so, it would be singular how Golgoi could have maintained its reputation as a seat of her worship, after the machinery of it had been transferred to Paphos, which also, having been originally a Phœnician settlement, would have had its temple in the service of Aphrodite perhaps long before the arrival of Agapenor on his return from Troy.

Statue of Aphrodite, holding Eros on left arm. Ht. 6 feet.

The ride from Dali to Athieno usually occupies about an hour and a half, though with a good animal I have on several occasions gone in less than an hour. The inhabitants of Athieno are mostly muleteers by occupation, and own tolerably good saddle mules trained to an easy amble which does not fatigue the rider, and the animal goes faster at this pace than at a trot. The usual trip made by these muleteers is from Nicosia to Larnaca, transporting travellers and packages from one place to the other, Athieno

being midway between these two cities. They can be hired to visit any part of Cyprus, being tolerably well acquainted with all the roads and by-paths of the island.

These muleteers are as a class excellent and trustworthy, even under the temptation of conveying large sums of money from one town to the other. In fact, I never heard during my residence in Cyprus of a professional muleteer who had proved unworthy of the trust reposed in him. When a native is obliged to go more than a day's journey on some business which is not urgent, being naturally of a talkative disposition, he prefers the society of a fellow traveller, and will sometimes wait days to obtain a companion. Supposing, however, that he must travel alone, and has a journey of some six or seven days to make, as for instance from Larnaca to Carpas, the following would be his arrangements. He would go to the khan, a kind of inn at which the muleteers stop in Larnaca, and there select a mule to his liking, bargain with the owner of it for a lump sum for the entire trip, or at a rate of so much per day. The latter mode is preferable, for should the mule prove unsuitable, the traveller would be at liberty to change it on the road if he found a better. The former method, however, is generally adopted by the natives for the sake of economy. He appoints the hour at which he desires to start, and the muleteer, as a rule, arrives at the traveller's house an hour or two later. A kind of native saddle is placed on the back of the mule, called "stratouri," across which are hung in such a manner as not to incommode the traveller, two large canvas bags, which contain his private effects and some lunch for the first day's journey. Several coloured blankets or quilts, according to the season, are then piled on the "stratouri" to be used as a bed at night.

The muleteer, who acts also as guide, is mounted upon a small but strong donkey in the same fashion as the traveller, and carries the extra baggage of the latter, besides food for himself, provender for both animals, and often several parcels entrusted for delivery to his care.

At first it seemed to me cruel to see such little animals so overloaded, but I became convinced in time that the Cyprus donkey is stronger and resists the fatigue of a long journey better than a mule. When everything is in readiness for departure, the traveller is helped to ascend to the top of his quilts, two rusty stirrups attached to the extremities of a rope are handed him, into which he introduces his feet. By sitting upon the rope he is enabled to keep his equilibrium. Once perched satisfactorily upon his quilts, he opens a yellow cotton umbrella, lights his cigarette, receives the blessings of his household, and starts upon his journey. The Cypriotes are in general a frugal people, and when travelling, can accommodate themselves to almost every exigency. More than once during my excursions in the island I have found, on entering some small village, some wealthy merchant of my acquaintance seated cross-legged on the threshold of a hut, with a straw tray resembling the lid of a basket placed before him, on which were a few black olives, a hard piece of brown bread, and some sour milk, apparently enjoying his repast. The customs of democracy prevail on these occasions, and it is not uncommon to find the muleteer seated opposite the merchant, eating from the same dish and drinking from the same jug, a glass being in the interior of the island considered a useless luxury. Often also the urchins of the house, and the dogs and fowls will come to pick up something from the stranger's table. This mode of travelling is not very agreeable to a European, and I did not adopt it. Being

an old campaigner I soon comprehended what was required to produce a certain degree of comfort, not, however, without considerable cost.

In 1866 I went to visit some fields about half-a-mile north-east of Athieno, which were strewn with stone and plaster, and with portions of ancient masonry protruding from the soil, treacherously inviting exploration, but found absolutely nothing except the foundations of small houses not going deeper than two feet below the surface. They did not appear to me to be very ancient.

In 1867 I directed excavations a second time there for several weeks, but with the exception of part of the city wall, found nothing to encourage the continuation of my researches. This spot is now called by the natives "Aghios Iorgos," but I could discover no traces of any church in the vicinity. I was told that this is the spot which M. De Vogüé identified as the site of the ancient city of Golgoi. East of it, near a pathway leading from Athieno to Melussa, is an ancient burying-ground which occupies several acres in extent. Many of its tombs appear to have been opened long ago. I found in several of them stone sarcophagi broken in many pieces. It was here that the French archæologist found several sculptured remains and one or two Cypriote inscriptions which are now deposited in the Museum of the Louvre. From some of these tombs I extracted various mortuary stelæ, with bas-reliefs of poor style and execution, and having the figure of a lion in an attitude of repose. On some of them there are two lions back to back and beneath is sculptured the "mihir" or winged globe. On two others there are sphinxes instead of lions, and the "mihir" is sometimes replaced by the crescent with a disc in the centre. The style of execution of the stelæ surmounted by sphinxes is much finer than

that of those with the lions; even the stone on which they are carved is of a better quality.

Top of Sepulchral Stele. Length 4 feet.

The sarcophagus* given in the accompanying plate was extracted from one of the tombs in this field, and when found had one of its sides broken. On one end of it is represented a scene from the myth of Perseus and Medusa. The moment chosen by the artist is when Perseus has cut off the Gorgon's head and makes off, having put it into his wallet, so that the sight of it might not turn him to stone, since that was its peculiar property. At the same moment when the head was cut off sprang from her neck the winged horse Pegasus and Chrysaor.

Top of Sepulchral Stele: Two Sphinxes. Ht. 17 inches.

The decapitation of Medusa is a not unfrequent subject in Greek art, and the manner of representing it

* It was published by Ceccaldi in the "Revue Archéologique," 1875, pl. 2.

SARCOPHAGUS FROM GOLGOI.

Length, 6 ft. 7½ in. Height, 3 ft. 2 in. Width, 2 ft. 2½ in.

varies considerably. In a fine terra-cotta relief in the British Museum we see Chrysaor issuing from her neck, while Perseus is already mounted on Pegasus; and in a gold ornament, also in the British Museum, will be seen two Pegasi issuing from her neck, while again in the celebrated metope of Selinus in Sicily, Medusa is holding a small Pegasus to her side while Perseus is drawing his knife across her throat, which is in fact an attempt to give two stages of an incident in one representation. What the dog which appears beside Perseus on the sarcophagus may mean is not certain.* Possibly it has some sepulchral signification. While the subject of one end is mythological, those of the other end and of the two sides are taken from daily life. On the other end is a chariot drawn by two horses, which may be compared with the chariots on the large sarcophagus from Amathus (engraved, pl. xiv.-xv.). On one side is a banquet scene, probably such as accompanied funeral obsequies. A similar banquet occurs on the celebrated terra-cotta sarcophagus from Cervetri in the British Museum, and is found also on archaic painted vases, as for instance in one from Cervetri in the Louvre (Longpérier, Musée Napoléon III., pl. 71) on which are also chariot races such as were held at funeral ceremonies in early times. It will be noticed also that a dog is tied up to the banquet couches on this vase. The remaining side of the sarcophagus seems to be the most important one, and if that is so, it would have formed the front. The spectacle which it presents of warriors in full armour hunting a Carian bull and a boar seems to be absurd and to require some explanation, though no doubt we do find Greek heroes, when hunting the Calydonian boar, armed as in war. Take

* The figure of a dog, engraved on the following page, was found in the same tomb, along with two stelæ, engraved p. 96.

away the bull or the boar, and there remains a group of two warriors in the attitude of attacking each other, with which we are familiar in the sculptures of the pediment of the temple at Ægina, and in numerous painted vases where the design appears to have been originally derived from the composition of pediment sculptures in which the figures lean from each side towards the centre. It is not improbable that the sculptor of the sarcophagus also took his design from the evenly balanced groups of warriors in the centre of a pediment such as that of Ægina, and instead of the fallen hero over whom the combat is going on, placed an animal of the chase. Again, the archer on the left is a figure familiar to the Ægina pediment and on vases where the round surface corresponds in a manner with the centralising tendency of a pediment. For the chase he seems to be superfluous. Not only the composition on this side of the sarcophagus but the figures individually on all sides of it, with their slight and spare proportions, their rigidity in action, and the careful rendering of their drapery and armour, would suit well the stage of sculpture in which the Ægina marbles were executed.

Figure of Dog found with the Sarcophagus. Ht. 2 ft. 7 in.

At either end of the sarcophagus stood a stele, each sculptured in relief, with a group of two sphinxes confronted with an elaborate floral ornament rising between them. A similar representation of Sphinxes occurs on several other stelæ or upper parts of stelæ which I found in tombs at Golgos. Two pairs of Sphinxes guard the doorways of the tomb from which the Lycian relief in the British Museum is taken (en-

SILVER PATERA, FROM GOLGOI.

graved, pl. xvi.-xvii.). Similar Sphinxes are seen at both ends of the large sarcophagus from Amathus (engraved p. 267), and other instances might be quoted to show that the figure of the Sphinx, like that of the Siren and Harpy, was employed with some sepulchral signification. These sculptures are good examples of bas-relief about the end of its archaic stage, when the relief was kept flat, the composition graceful and

Two Stelæ found with the Sarcophagus. Height, 4 feet.

decorative rather than imitative of reality, and the details very carefully worked out. The silver patera, of which an engraving is given (pl. xi.), was found in one of these tombs during my absence in America, and is in the possession of Mr. Stini, a merchant of Larnaca, who kindly allowed me to take a careful drawing of it.

Ten minutes' walk south of this burial ground is a small place called "Aghios Photios," where M. de

Vogué is also said to have dug and found some fine stone heads and statues; but when I visited it, the barley which covered the fields was just coming into ear, and nothing was visible of these excavations. I, however, marked the spot, and decided to revisit it after the crop had been gathered; but official duties, and other excavations, prevented me at the time from doing so, and for several years I quite neglected Aghios Photios; till, in the beginning of 1870, two of my diggers came to Larnaca and begged permission to dig at Athieno. Remembering my intention of digging at Aghios Photios, I furnished them with funds to support them and their families in the meantime, and explained to them where I wished them to dig, telling them that in a few days I would ride over and inspect their work. Nearly a week passed before I heard from them, and I was beginning to doubt their success when one morning, while I was at breakfast, a muleteer was announced as having arrived from Athieno with a message from them informing me that they had discovered an enormous stone head and other sculptures, and requesting me to send a cart at once for them, as otherwise they feared the interference of the proprietor of the land upon which they had been found.

There was to be a meeting of the consular corps that afternoon, over which as the Doyen I was obliged to preside, and it was impossible for me to leave. I was much perplexed as to what course to pursue, knowing that any delay in the matter, should the sculptures prove as important as the messenger represented them, might afterwards cause me much difficulty, with a half-starved peasantry ready to seize upon any objects likely to afford them a ready return of money. Fortunately at that moment M. Andrea Vondiziano, one of my consular employés, now Russian Consul in Cyprus,

came in, and upon hearing of my dilemma, kindly volunteered to go to the diggings in my stead, and to report to me the findings. Accordingly one of my mules was at once saddled for him, and he set off without delay, being previously instructed by me in case of any trouble with the Turkish authorities or the owner of the ground, to send me an express, and that I should in that case start for Aghios Photios as soon as possible.

In the afternoon, as the Consuls were assembling at the American Consulate, a messenger came from M. Vondiziano confirming the report of the muleteer, and urging me to send him two ox-carts for the transportation of the sculptures, adding that everything was quiet, and that the stone head was colossal, being larger than any he had ever seen.

I gave orders for the carts to be sent forward immediately, and requested M. Vondiziano to have them loaded without delay, and not to leave until the next morning, when I would come to relieve him. M. Vondiziano, who had frequently served me on like occasions, had one most admirable quality, which is both rare and precious—that of carrying out to the very letter whatever instructions he might receive, instead of modifying or distorting them according to his own fancy, as is the almost invariable custom of the natives. Unfortunately, when the two carts arrived at Aghios Photios, it became apparent that the sculptures were too heavy to be raised without additional help, and to obtain this it was necessary to send to the village of Athieno. This step, though unavoidable, afterwards occasioned, as will be seen, much trouble and annoyance.

The consular meeting was protracted to an unusual hour, much time having been wasted in trivial questions by certain members, who, while suggesting nothing

themselves, made a point of opposing everything brought forward by their colleagues. Wherever a consular corps resides in the Levant, its controlling power is usually neutralized by the intrigues, jealousy, and strife for personal influence which generally distinguish it, and which the wily Turk knows so well how to use to his own advantage. During the first two or three years of my residence in Cyprus, the principal Consuls were so united as to command collectively that deference from the Turkish local government which they never could have obtained individually. They were gentlemen of high personal character, acquainted with the world, and not easily to be cajoled by Turkish diplomacy. On the present occasion, however, this happy unity no longer reigned, and some of my new colleagues, hoping to gain influence with the government by opposing every measure tending to suppress any of their illegal or arbitrary acts, ordinarily rendered futile the object of the meeting, as in this instance. Wearied by the length of time wasted at the meeting, I retired early in search of quiet and repose, with the intention of starting before daylight for Athieno.

At midnight, however, I was aroused by the tramp of horses' hoofs in the yard, and an excited conversation carried on between some newly arrived persons and my two cavasses. The new arrivals proved to be two mounted couriers from Athieno, who had come within ten minutes of each other, and each desired to see me at once, in order that he might be the first to inform me of what had occurred. The Cypriotes, like all untutored races, deal much in the marvellous, and their imaginations are easily fired. It was, therefore, some time before I could get at the gist of their communication, which was that those who went to get assistance in loading the carts from Athieno had spread the news of the ex-

traordinary find, and that the peasantry had rushed in large numbers to Aghios Photios with spades and pick-axes, all eager to participate in the diggings, and that the owner of the ground and his relations were also at work upon it, that wonderful things were discovered, and that the greatest confusion prevailed. M. Vondiziano, finding himself powerless to control such a multitude, begged me to send one of my cavasses with some "zaptiehs" from Larnaca to keep order and guard over the things found. While we were talking, a third messenger arrived, bringing back the mule I had lent to M. Vondiziano, and informing me that two of the police belonging to Athieno had arrived and claimed all the sculptures in the name of the Sultan, while many peasants had also secretly conveyed objects to their dwellings, hoping to be protected by declaring themselves in the service of this or that Consul. I saw there was not a moment to be lost, and mounting at once, after a hurried preparation, gave orders to one of my cavasses to follow in the early morning with provisions, my tents, camp-bed, etc.

A short distance from Larnaca I met several men riding at a rapid pace, whom I stopped, believing they were other messengers for me, but found that some of them had been sent to the Caimakam or Governor of Larnaca, and that others were muleteers employed occasionally by other Consuls, and who had come to give them also the news of the find. I afterwards heard that two of my colleagues had risen and were actually in the saddle, when they learned that the American Consul was probably by that time already on the spot, when they prudently disrobed again. My mule sped on, *ventre à terre*, towards Aghios Photios, where I arrived in less than an hour.

The scene which presented itself was wild and weird. All Athieno was bivouacked on the desert-like plain of

Aghios Photios, the moon was not yet risen, and large fires were lit at different points, throwing fantastic shadows as men moved about, eagerly gesticulating and conversing. The light falling upon their swarthy faces and parti-coloured dress, gave them the appearance of a band of brigands, which in some measure they were. They numbered more than a hundred, and their shouts, altercations, and attempts at song, made a perfect Pandemonium.

Midnight Scene at Golgos.

I may here be allowed to state that the successful issue of my affair with the Governor of Larnaca had favourably impressed the local authorities towards me, and had become well known to the populace. This now stood me in good stead. As I approached, the news spread of the arrival of the American Consul, and the uproar and confusion instantly ceased. Having been long accustomed to the control of large bodies of men during my military life, I had not much difficulty in comprehending the situation. At a little distance the two Turkish policemen were standing guard over the sculptures, and I at once rode towards

them, dismounted, and ordered one of them to take my foaming animal in charge and walk it about, which he did without question. I then called the other zaptieh and motioned to him to disperse the crowd and clear a space around the sculptures. He obeyed as promptly as his companion, and these steps had due effect upon the multitude. I then saw for the first time the colossal head. As its massive stony features were revealed to me by the fitful gleams of the fire-lights, there arose a vision of a people whose master-hands had ages ago withered and fallen into dust. But this was no moment for fanciful dreaming. I now ordered the carts to be brought near, had the sculptures carefully placed upon them, and giving my mule to M. Andrea Vondiziano, requested him to escort them on the way to Larnaca until he should encounter my cavass, to whose charge he could deliver them and return to Athieno. Thus I may say that I rather captured than discovered these stone treasures. And this was all accomplished without the dissenting voice of a single person, each one doing what he was requested to do with alacrity—without a murmur even from the owner of the ground, who, however, followed me like my shadow.

Colossal Male Head. Stone.
Ht. 2 ft. 10½ in.

After the departure of M. Vondiziano I motioned to the zaptiehs to lead the way to the village. Thus in complete darkness, preceded by these two Turks and followed by all the peasants, I walked alone to Athieno. The tread of the now wearied and almost silent peasants as they toiled on through the darkness, sounded to my excited ear like the foot-falls of departed spirits, who, roused by the rifling of their monuments, had come to watch the disturber. As we neared the village, however, the moon appeared over the hills, and silvering the outlines of the mountains of Karpass soon put to flight all thoughts of disembodied spirits.

On reaching the village I went to the house of a muleteer, where I had stopped on former occasions, and dismissing the two policemen with a small present, bade good-night to the crowd which had escorted me thither. Without undressing I wrapped myself in one of the thick native quilts, and stretched upon a hard wooden settle, was soon profoundly asleep.

CHAPTER V.

Removal of sculptures to Larnaca.—Purchase of ground and recovery of purloined sculptures.—Systematic diggings commenced.—Discovery of more sculptures.—Survey of another field.—Discovery of a Temple.—Portions of its Foundations destroyed by French diggers.—Many hundreds of statues found in its area.—The Governor-General wants to stop the diggings.—Official correspondence with the Pasha.—Many inscriptions in Cypriote characters and with bas-reliefs.—Difficulty in removing the findings to Larnaca.

THE sun had scarcely risen, when M. Vondiziano arrived, bringing satisfactory reports, adding, however, that he had the greatest difficulty in crossing a range of hills in order to reach Larnaca. Information also reached me that the Caimakam of Larnaca, Arif Effendi, accompanied by his Mejiliss, was on his way to Athieno, coming, no doubt, to take possession of the antiquities found on the previous day. Two important steps had now to be taken at once. One was the purchasing of the ground in which the diggings had been commenced, thus acquiring a right to all objects found therein. The other was the prohibition of all further excavations by unauthorised persons. This was accomplished in less than an hour's time, though with some little difficulty. The owner of the ground demanded £1,000, which was refused; but in the meantime, hearing of the approach of the Caimakam of Larnaca, and foreseeing what would happen, he came of his own accord to offer it to me for £20, which, as may be

supposed, I made no difficulty in accepting, and the sale was thus effected without delay. The Caimakam, after having rested an hour on the road at a so-called coffee-house, continued his route directly to Aghios Photios. He expected, from the reports he had received, to find the whole of Athieno busy in digging out most wonderful things; but, to his astonishment and that of his suite, he found the place deserted, and that the antiquities also had disappeared. He sent for the owner of the ground and the chief men of Athieno, in order to be informed of what had happened. On learning that the ground had become the property of the American Consul, but above all, that the objects there discovered had safely reached the American Consulate, even before he and his Mejiliss had left Larnaca, he concluded there was nothing left for him to do but to report events to the Governor-General; and, having made a hearty repast and imbibed several gallons of wine and raki—as usual, at the expense of the poor villagers—he returned, accompanied by all his retinue, to Larnaca. Some of my men kept me well informed of what was passing at Aghios Photios, and in the meantime I was busy in securing all the objects which the peasants had secreted at their houses in Athieno, knowing that they would be likely to be imprisoned if found digging without a permit.

They knew that I had the power of taking those things from them by force if I chose to use it, and they were therefore very glad when they found that instead, I offered them a liberal sum for the acquisition of each object, though at first they were rather doubtful of my good faith, and it required a good deal of tact and manœuvring to find out where all the pieces that had been abstracted were, and who had them. Having been privately informed which of the peasants retained the missing objects, and having obtained a pretty

accurate description of them, I sent for these men, and resorted to the following little stratagem to get the articles into my possession. I had lying upon a chair a volume of Layard's "Nineveh," and selecting a page upon which was an engraving as nearly resembling the object I knew the man had concealed as I could find, I told him that this book was a book of divination, and that by it I could discover whether or not he had secreted any of the antiquities. Then, boldly turning to the engraving, I pointed it out to him, and demanded its immediate restitution, but with the promise of a good backsheesh if complied with at once.

The amazed and convicted peasant would clap his hand on his head, or use some other sign of astonishment, calling out, "Panagia mou!" (my Blessed Virgin!) "he has a book telling him everything!" and shortly after the missing object would be forthcoming. I do not believe Mr. Layard ever imagined that his discoveries in Nineveh would be used in such a novel mode for *discovering* antiquities in Cyprus! In this way I got possession of everything that had been found, without much annoyance.

Early next morning, having been refreshed by a long night's rest, I went to visit the ground I had purchased, and was not a little surprised to find that it was not the field I had originally pointed out to my two diggers as the place where I wished them to dig, but a piece of land some 200 yards west of it, and separated from it by a little mound. In this field the crowd of amateur diggers from Athieno of the previous day had, in their eagerness, dug here and there in such a confused and irregular manner, as to render it impossible to ascertain with any degree of accuracy whether a temple had existed there or not. I was therefore obliged to have all the excavated earth removed from the surface, in

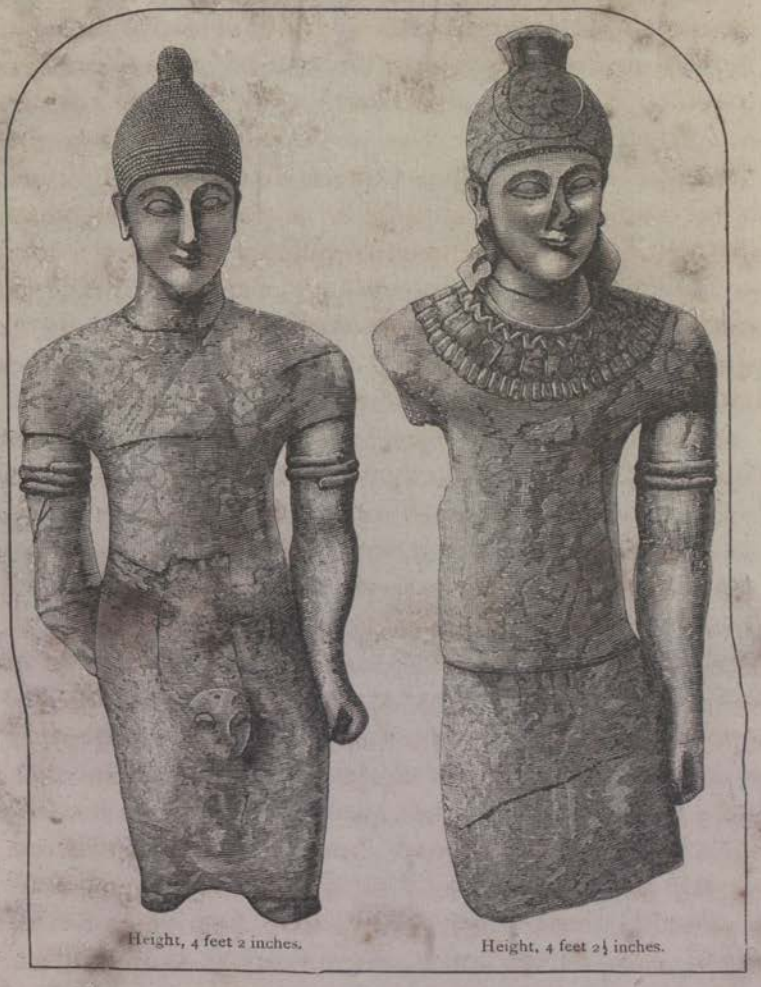
order to examine the portions which had been left undisturbed by the peasants.

When this had been accomplished, I had borings made in the places where the men had excavated, in the hope of arriving at the foundations of some wall, but reached the virgin earth without meeting any such indications, with the exception of a few stones cemented together in semi-circular form, of which the diameter was 5 feet 7 inches. This was found less than 3 feet below the surface. It is evident that so small an area never could have been that of a temple, even should the whole circle have been completed, of which I found no indication. I examined very particularly the few stones amid the sculptures that were dug up on the previous day, and convinced myself that none of them had ever been used in building.

On my return from America in 1873, I revisited this spot, and studied carefully the whole ground a second time. I employed several men to remove again all the earth which I had ordered to be replaced on the first occasion, from the area within which the sculptures had been found, and again I made many borings until the virgin soil was reached, and satisfied myself that no stone foundations of any structure had ever existed there. I was particularly anxious to investigate this matter thoroughly, as I had seen it stated in print that I had discovered *two* temples at Aghios Photios instead of one, and this occasioned much natural but wasted speculation, in regard to *which* statues had been found in one temple, and which in the other, and which of the two shrines was the more ancient, etc. As my object in these pages is to give the reader, as far as lies in my power, a simple and truthful narrative of my discoveries, I must be excused if I prefer stating them as they actually occurred, rather than drawing upon my imagination as to how they might have

been; this I consider the pre-eminent duty of an explorer.

It was in this field, as I have before mentioned, that the remarkably well preserved colossal head was found.



Height, 4 feet 2 inches. Height, 4 feet 2½ inches.

But no portion of the body belonging to it was discovered, with the exception of the base supporting the feet, the left a little in advance of the right, as seen in Egyptian statues.

Thirty-two statues of various sizes, all more or less mutilated, and twenty-six bases, some with, and some without the feet adhering to them, together with a promiscuous mass of fragments of legs, arms, and bodies, were also found in this field. These sculptures belong to a hieratic style of art, in which the Egyptian or Assyrian element predominates, or as in some instances, are blended. None of them can be said to exhibit to any degree the influence of Greek art. Their head-dresses consist either of the pointed Assyrian cap, or of the Egyptian *pshent*. The head, as my friend Mr. Ceccaldi rightly remarked, is the only portion of the body to which the sculptor gave his particular attention. As the type of features represented is neither Egyptian nor Assyrian, but has a strong resemblance to the present inhabitants of Cyprus, it is presumable that these statues were portraits of native Cypriote dignitaries. Their dress consists either of a long robe reaching to the feet, or of a short tunic coming only to the knee. The arms either fall close to the sides of the body, or the right one is folded on the breast, with the hand closed or holding a lotus flower.

Among these thirty-two statues was one of semi-colossal dimensions, the body of which is in an admirable state of preservation; the head, arms, and feet were at first missing, but I had the good fortune to recover them from the different peasants who had carried them off. They are now united, and the whole has an imposing appearance. The head-dress is pointed, and finished at the top by the representation of a calf's or bull's head. The front of the helmet is divided by six straight lines converging towards the top, and has an ornamentation in low relief somewhat resembling a lyre, repeated four times in each of the spaces. The beard, which was once painted red, is elaborately arranged in very short curls. The hair in front is also curled, and on

either side of the neck fall three long tresses. The dress is a long robe falling to the feet, and worn much in the same manner as the peplos on early Greek female figures. Round the neck of the robe, are two rows of stars painted

Statue in Egyptian style.
Ht. 4 ft 3½ in.

in red, probably meant to represent embroidery. The treatment of the folds is not unlike that of archaic Greek drapery. The forearms with the hands are made separately, and fitted to the figure by means of plugs inserted into square holes about four inches in depth. The right hand holds a cup by its foot between the middle and fore-fingers, while in the left is a dove with wings spread.

Statue of Priest of Venus (?). Stone. Height, 8 feet 2 inches.

These attributes would seem to indicate the office of a high priest of Venus, possibly one of the Cinyradæ, as we know that they were not only at the head of the priesthood of the temple at Paphos, but the recognised heads of all the sanctuaries of the island dedicated to the worship of Venus; yet the great development of the breasts and the quasi feminine features, have led more than one archæologist to believe that the statue might represent the goddess herself, who, according to Macrobius, was at Amathus conceived as having a beard; and in fact, I discovered at a later period two terra-cotta statuettes of a bearded female figure in tombs belonging to that city.

Having remarked

Height, 8 feet
9 inches.

COLOSSAL STATUE OF HERCULES.

that much of the defacement of the statues found here was due to the unskilful handling of the pick by the peasants of Athieno, when I recommenced the excavations I sent for a party of my experienced diggers from Dali, whom alone I permitted to dig, but in order not to displease the former diggers, who were very anxious to work, I employed many of them in removing the excavated earth.

I began by opening a trench ten yards from the disturbed ground, and for two days was rewarded only by some pedestals and fragments of statuary; but on the third day a fine statue of Hercules, of colossal size, appeared, with the skin of a lion's head as head-dress. The legs from the knee downward were at first wanting, but were soon distinguished from their large proportions among a heap of fragments a little way off, and shortly after my men uncovered its base with the feet attached to it. The right arm of the statue is broken off, and could not be found, further than a portion of the hand containing four arrows. The left arm is raised, and in its hand had held a knotted club, which was disinterred soon afterwards. A portion of a bow near the left shoulder is also seen ornamented with the head of an animal.

My workmen now came in contact with a quadrangular block of great weight, which had been partly unearthed and damaged in the previous diggings, and being unable to remove it, requested permission to break it up. Instead of agreeing to this, I insisted on having it turned over for inspection, though from its being roughly hewn on the three visible sides, it did not bear much promise. Imagine therefore my delight in finding a spirited bas-relief slightly tinted with red, representing one of the labours of Hercules.

This relief is divided by a horizontal line into two

main fields, and in this respect reminds one of the Assyrian friezes. Apparently on a third field or plain, and not on a pedestal, as M. Ceccaldi says (Rev. Arch.

Pedestal of Statue with Relief. Hercules capturing the Cattle of Geryon from the Herdsman Eurytion. Length, 3 feet 2 inches × 1 foot 11 inches.

1872, p. 223), is represented Hercules in colossal proportions, advancing from the left. He wears the lion's skin falling from the shoulders; the right arm is elevated

to the height of the head, but the head itself, and the upper portion of the body, is too much obliterated to be distinguished. In the distance is seen the herdsman's dog, Orthrus, which has here three heads, instead of two as usually supposed; an arrow pierces its neck between the second and third head. In the lower field is the herdsman Eurytion driving away the cattle of Geryon to prevent Hercules from obtaining them, and thus accomplishing one of the tasks imposed on him by Eurystheus. This relief has been published by Ceccaldi in the Revue Archéologique, xxiv. (1872), pl. 21, and by Doell, Die Sammlung Cesnola, No. 763.

It became evident that this huge stone was the pedestal of the newly discovered statue, and this was confirmed by our finding that it fitted exactly. As it would have been both very difficult and useless to remove so great a mass, I decided on having the sculptured portion sawn off. This was safely and easily performed by one of my own diggers.

Although, after this important discovery, the diggings were continued ten or twelve days longer, nothing was found worth recording, nor was the slightest evidence of architectural remains to be seen. Leaving the men, under the superintendence of M. Vondiziano, at work in this field, I took another party with me, and went to survey the field on the other side of the mound which was the object of my previously intended explorations.

The diggings superintended by M. de Vogué had commenced at the top of the mound, and extended down its eastern slope into a strip of land not over two acres wide, flanked by a low ridge. On reaching the foot of the mound he proceeded a little southward, to the distance of a few yards only, and then the work was abandoned. The owner of the field which I came

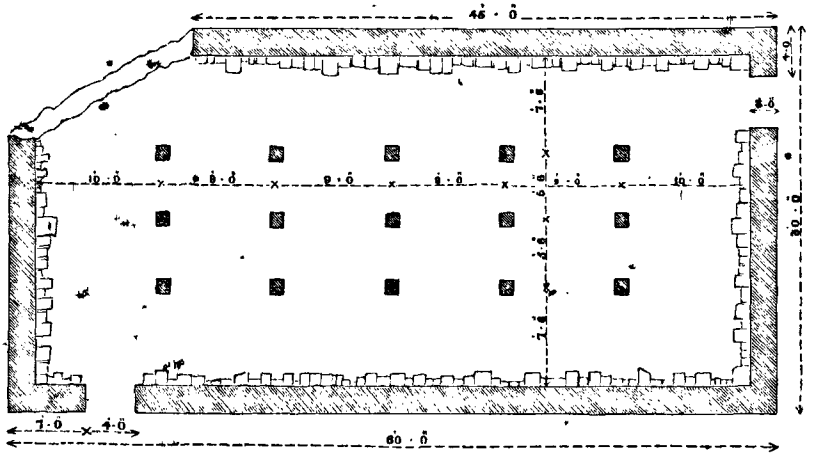
to survey, was a shrewd Greek peasant, who being anxious to sell it to me at as high a price as possible, began extolling the beautiful things which he said a "*milordo Francese*" had brought away from thence, and, added he, casting his eyes up to heaven and clasping his hands over his breast, "without paying me anything for them!"

With the exception of the four trenches which were still visible, and the mounds of earth thrown up from them, there was nothing to be seen which would indicate that anything had ever been found there.

I succeeded finally in buying the ground for a few hundred piastres, on condition that in case of my finding things of value, the price of the ground should be augmented to that paid the owner of the other field. He also stipulated that when my diggings were terminated, the ground should revert to him. This being agreed to, I had a bill of sale made out, and after having carefully surveyed the whole area I had purchased, began digging in a regular manner from the foot of the mound, by opening a trench twenty-five feet in length, and advancing thus towards the centre.

To attempt to induce the peasants to work with iron spades and wheelbarrows was and always is quite useless; they persistently refused them, and therefore the work progressed very slowly, much time being employed in removing the excavated earth by means of the native basket slung over the shoulder by a rope. After the trench became widened, and had reached a depth of 6½ feet, I encountered a stone wall 2 feet 10 inches high, and 2 feet thick. This wall was followed until its extremity at either end was reached. On the north end, the wall turned at a right angle in an easterly direction, but the southern end abruptly ceased after a few feet, though upon examination it seemed intact, and not to have been destroyed by former excavations. Leaving off

work on this side, we followed the line of the northern wall, and met its eastern angle at a distance of 30 feet. As the western wall, notwithstanding its abrupt termination, already measured over 45 feet, it was evident that the northern wall was the width of the building. In process of time the eastern wall was laid bare, and found to measure 60 feet in length, being double the width. These walls proved to be merely the foundations of the structure. I am convinced that a great number

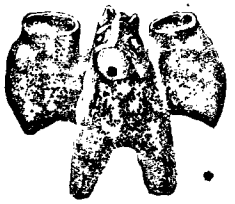


Plan of Temple of Golgoi.

of the temples built in Cyprus previous to Hellenic influence in the island, were very simple in their architecture, built exclusively of sun-dried bricks, and then thickly plastered within and without, like the houses built there at the present day. The absence of columns and the finding of two stone capitals in this enclosure, may be explained by the conjecture that the custom which prevails to-day in Cyprus, especially in the interior, of forming the columns of the porticos and peristyles of wood, with capitals and bases of stone, obtained at that period. For this purpose, the capitals found among ancient ruins are often employed now, and

sometimes with ludicrous effect, as for instance in the portico of a Greek convent at Lapethus, where I counted twenty wooden shafts, only five feet in height, supported and crowned by beautifully carved Corinthian capitals, out of all proportion to the petty shafts. It is a pity to see those capitals of fine marble, and excellent workmanship, used for the support of a roof of mud, after having doubtless adorned some important building in ancient times.

As soon as I had ascertained the length of the eastern wall or foundation, I increased the number of workmen, and continued the excavations along the whole line at the same time. After removing the seven feet of earth which covered it, a line of oblong pedestals, seventy-two in number, roughly made and of various proportions, became visible. They seemed to occupy their original positions, and were placed close to each other, but without any equality of height. We had scarcely advanced two feet from these when along the whole line appeared a number of statues in calcareous stone, which afterwards proved to be of all sizes, from colossal to the size of statuettes, most of which were lying with their faces downward. Although these figures were so few feet from the surface, yet they were exceedingly difficult to remove, owing to the earth in which they were imbedded being so mixed with the clay, probably of decomposed bricks, as to form a concrete mass, almost impenetrable to the pickaxe.



Terra-cotta Animal carrying Two Jars.

To render the task of the diggers in some measure less difficult, I had water brought and poured on, so as to soften the earth some inches at a time, by which means it was more easily removed. But this was a very slow process, since the water had to be brought from a considerable dis-

tance, and from a spring which yielded so small a quantity as to require much time in filling the jars. The mode of carrying water in Cyprus to-day is pre-

Height, 12 inches.

Height, 14 inches.

Height, 9½ inches

Height, 11 inches.

Height, 14½ inches.

cisely the same as that in vogue three thousand years ago, namely, by means of earthenware jars placed in a sort of wicker yoke, which is put on the back of a donkey ridden by the water-man. This may be seen in the little terra-cotta images belonging to the pro-

cession found by me at Alambra. I was obliged to employ six men for this purpose alone, and after two weeks of very hard labour succeeded in extricating the first row of sculptures. I particularly remarked the grouping of the statues; those with conical head-dresses were found side by side, while those showing a strong Egyptian tendency were grouped together. One of these statues, from its greater size, attracted my attention. Its outline could be seen, and it appeared to be intact. Soon after one could perceive that it was a bearded figure with a long robe. I cannot explain how tantalising it was to be able to see these positive evidences of fine sculptures lying there, while knowing the patient industry and length of days necessary before they could be got free from the soil. When the profile of this statue became visible, there were over six feet of cemented earth to be removed from its back, and each blow of the pickaxe made me shiver even in that hot climate, as I thought that the reverberation of the blows alone might injure what promised to be a statue of unusual interest and value. I amused myself for several days in the interim with a wet sponge and a knife in removing the clayey earth around the head, and from time to time made some new and delightful discovery; first that its hair and beard were beautifully curled, after the Assyrian fashion; then that the curls, when wet by the application of the sponge, showed traces of red colour; then an almond-shaped eye became visible, with the pupil coloured, also in red. But the most prominent feature which was to give character to the whole face, and either enhance or destroy its beauty, would that be found uninjured? Alas! it was too much the ordinary fate of ancient statues to be deprived of this essential feature to hope for better fortune in this instance; but I worked on slowly and with increasing precaution, replacing the knife by a piece of soft wood, and applying

the sponge freely. Finally the nose appeared in all its perfection; but the anxiety to find the rest of the head intact increased, and intensified my fears and hopes. Thus I laboured for days, gradually developing one feature after another, until the whole magnificent head was laid bare, and found unmarred even by a scratch. It had a pointed head-dress, apparently representing knitted work or leather, and ending in a knot.

Statue in Assyrian style, from Ocigoi. Height, 6 feet 3 inches.

Meanwhile the men were proceeding steadily with their work along the line, and the promise of backsheesh made them extremely careful of their picks. Some statues had already been extracted, but in most cases the head was found severed, as if broken in the fall of the statue from its pedestal. It was quite evident on examination that the breakage was not recent.

Four men were busily at work extracting MY statue, and I counted upon seeing it in three days more standing erect in its majesty. At last it was entirely uncovered, and found in admirable preservation. As with many of the others the head was found to be detached, but this was a small matter, since in course of time it could be firmly replaced. The whole statue is nearly eight feet in height. The dress, of some heavy material, reached to the feet and

entirely concealed the form, like those in the Assyrian bas-reliefs found by Layard, with the exception of the arms, which are bare and hang down by the sides. The feet also are bare, and stand in a line. Round the bottom of the robe were faint traces of red ornamentation, only visible on being wetted. Of all the statues I discovered, none were so purely Assyrian in character as this.

Nearly all the statues along the line were by this time unearthed and placed upright in one of the large Turkish tents which the Pasha had lent me. This precaution against rapid evaporation after the moisture they had absorbed was seen to be very necessary, as any fragments which had been incautiously left under the burning sun began to split. In the east wall, near the south-east corner, was an aperture which had probably been an entrance; near it was discovered a stone vase seven feet in diameter, and only sixteen inches high, which had probably been used to contain water for sprinkling those with who were to enter the building, thus corresponding to the *perirrhanterion* at the entrance of Greek temples. In shape it resembled an enormous bowl with four handles, and was decorated with a wreath of ivy leaves carved round the upper part near the rim. Unfortunately, it was broken in so many pieces as to be past restoration. On a fragment was carved a snake in bold relief, with the head erect, and under it a dolphin; on the right of the reptile had been an inscription of several lines in Cypriote characters, but, unfortunately, so worn out as to be no longer decipherable. At the bottom of the vase was a round hole two inches

Stone bas-relief with Snake and Dolphin.

in diameter, for the passage of water. It originally stood outside the temple, and close to the right of the

Two Statues in Egyptian style.

entrance. In the north wall was found precisely the same kind of opening or entrance, and the same peculiarity of position of not being in the centre. Near this aperture also was found a similar stone vase ornamented with ivy leaves and two handles, without any inscription, but in a good state of preservation; it is now in the New York Museum. In it were found several small jugs, roughly cut out of stone.

Large stone Vase found at entrance of Temple.

After eleven days of continuous labour with 110 men on this line of sixty feet we had advanced only nine feet towards the centre, yet 228 sculptures had been unearthed; of these, though many were found broken, the surfaces were with but few exceptions remarkably free from defacement of any kind, a matter of much surprise to the archæologists who examined them in Europe. About two hundred of them averaged only two feet in height; the remainder were either life or heroic size.

After this find, though the men kept steadily progressing with their work with the same care and precaution for a whole week, nothing more was discovered, except in the immediate vicinity of the lateral or north and south walls; this was very unsatisfactory.

The Governor-General of the island now gave signs of life. The Caimakam of Larnaca had duly reported to him my recent discoveries, embellishing them as usual with the oriental tale of gold findings. The Pasha, whose authority at the time of which I write was almost unlimited, had, however, a kind of Council to which he referred all matters of importance, and was expected to a certain extent to act upon its advice. The *great* Council, as it was styled, was composed of the highest dignitaries of the island, both Christian and Mussulman, residing in the capital; prominent among them being the Turkish Chief Justice (Mollah), and the Greek Archbishop of Cyprus. The Pasha communicated the Caimakam's report to the Great Council, and asked what was to be done in the matter. The Council, after due deliberation, advised the Governor-General to stop further excavations, and to apply to Constantinople for instructions. In accordance with this advice I received a few days later an official despatch from his Excellency, informing me of the Council's decision, and enclosing in it, for my consideration, a copy of the Masbatta or document he had received from the Council on the subject.

He added that he had received my letter requesting the loan of twelve tents for the use of my diggers while at Aghios Photios, and that he had given orders that they should be sent to me without delay; the incongruity of this with the official despatch was thoroughly Turkish.

At the time of these discoveries (1869) there was not, as now, telegraphic communication between Cyprus and the capital of the Turkish Empire, and I knew that more than a month would be required before any answer concerning my diggings could arrive, should the Porte be disposed, by extraordinary reports of their importance, to suspend or revoke my firman, and therefore I took the matter quite coolly.

Not having time just then to enter into a lengthy correspondence with the Pasha in order to show that neither he nor his Council had any right (though they might have the power) to interfere with my excavations, and that on my part there was not the slightest intention of giving them up, I ignored altogether the first part of his Excellency's letter, and thanked him very profusely for his kindness in sending me the required tents, which had arrived safely, and assured him that my poor diggers were most grateful to him for thus sheltering them from the cold nights.

I knew from long intercourse with Turkish officials that the Pasha would take his time to write to me again on the subject, though we were only two hours distant from each other, and indeed, ten days elapsed before I heard from his Excellency again. His next letter acknowledged the receipt of mine, but called my attention to the fact that I had *forgotten* to mention whether I had received the Masbatta of his Council, and whether I had ceased excavating at Aghios Photios.

In cases like this, I always found the Turkish system of epistolary correspondence very convenient and consequently allowed another long week to pass before

answering. Then I wrote, that I had in fact received the document referred to in his letter, and soon hoped to have the pleasure of informing him that I had discontinued my excavations at Aghios Photios, but that should I do so it would be merely in order to be agreeable to him, and not in the least as a recognition of any right on the part of the great Council of Nicosia to interfere in the affairs of the American Consul.

Thus my weekly correspondence with the Governor-General lasted until my explorations at Golgoi were entirely completed, and then I complied with his request. Pending the official correspondence I hastened to procure a number of ox-carts and camels from Nicosia and Larnaca, for the speedy removal of the objects to my residence, where I knew they would be safe under the American flag.

This proved to be no very easy undertaking, as the ground over which the two-wheeled carts of native manufacture had to pass was very uneven, and in some cases deeply ploughed. Besides, there was a steep hill to be got over, which even with the sure-footed mule of Cyprus, one prefers to do on foot. Indispensable repairs also had to be made in the route I had traced, in order that the carts might safely reach the Larnaca road from my encampment.

The most difficult obstacle to overcome was that of getting the carts over the hill, which the ox-drivers were unanimous in agreeing was an impossibility. I accompanied the first convoy by this route, and found the best plan was on reaching the top of the hill, to remove the wheels of the waggon, place them upon the camels provided for the purpose, together with a portion of the sculptures, and the waggons being thus lightened, to let them be dragged like sledges down the declivity, when the wheels and the sculptures being replaced, the waggons could without further difficulty

reach Larnaca. This succeeded admirably, but it was tiresome and expensive.

Stone bas-relief with Banquet.

Early in the week following that of almost profitless excavations, so far as regarded the findings, a votive-tablet in calcareous stone, 15 inches by 10, was discovered, with a sketch of a convivial scene in the lower field, and a religious ceremony in the upper. There were also other tablets, mostly fractured, having bas reliefs and inscriptions in Cypriote characters; eight feet from the eastern wall I found a row of five great square blocks of stone, exactly ten feet apart, which had been either pedestals or bases of pillars. On one of these blocks were still remaining the feet of two large

Statue with Dove and Box.

statues which must have stood back to back, since the heels touched each other. Near the north and south walls many stone pedestals were disposed in the same manner as those found along the eastern wall, and in close proximity were some fine statues in an excellent state of preservation, one of which, life-size, had escaped decapitation in its fall, and is crowned with a triple wreath. Its beard is curled after the fashion of the beards in the human-headed bulls from Nineveh with which Mr. Layard has enriched the British Museum, and its dress is disposed in regular folds. In one hand it holds a small round box, and with the other a dove by the wings. The feet were broken off, but lay near. On its face is a curious smile mingled with cunning, very different from the expression of dignity and repose which characterises the others.

When we had arrived at the centre of the temple a thick layer of ashes was found with some large pieces of carbonized wood, a specimen of which is now deposited in the New York Museum. This layer, as far as I could ascertain, measured ten feet in length and seven in width. From among the ashes I picked up a little alabaster vase and two clay figurines of horsemen similar to those found in the tombs at Alambra and Dali. As soon as I became aware that all the sculptures lay nine feet below the surface, and that nothing would be met with until that depth had been reached, I had the earth removed much more rapidly than at the beginning. The work was thus continued until we approached the western wall, where, from the idea I

Terra-cotta Horsemen.

had formed as to the original arrangement of the statues in the temple, I expected to reap another harvest, and I was not disappointed.

One morning, however, the men who were digging near the south wall reported the discontinuance of it as well as of the line of pedestals, while on the opposite side both were still being followed. I jumped into the trench in which the men were working, and after examining the spot with attention, saw that the wall had once existed, but had been destroyed. On returning to the surface I perceived that we had met one of the trenches opened by the former explorers, by whom the remainder of this wall had been destroyed. It seems strange that having met with this portion of it, they did not follow it up, but apparently preferred digging outside the enclosure without obtaining any results.

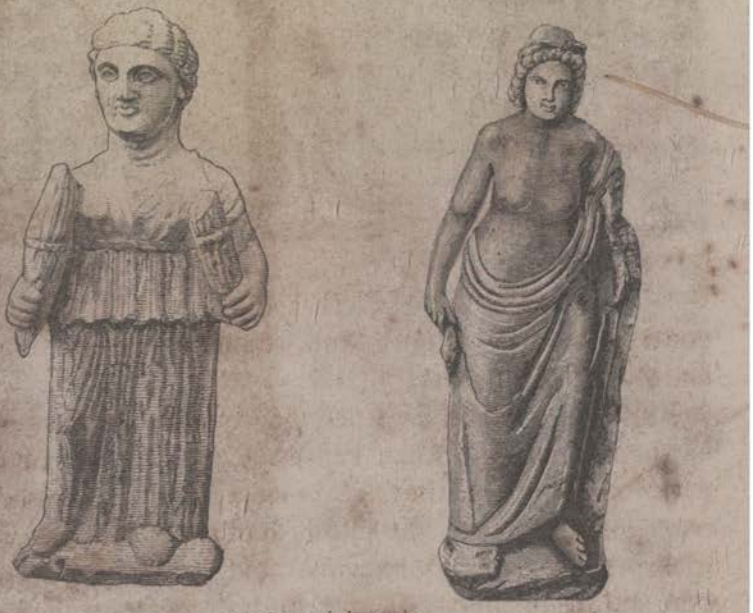
Statue of Priest. Stone. Ht. 7 ft. 8 in.

At the end of five weeks from the commencement of our work we found ourselves twenty-two feet from the eastern wall, and had again the pleasure of discovering imbedded in the earth a mass of statues and heads, some of which were more than life size. Such surprises give the men new spirits. They become weary and disheartened when nothing is found for several days. I was now obliged to re-employ those of the water-carriers with whom I had for the time dis-

pensed, and even to increase their number to ten, as I was anxious on more than one account to hasten the termination of these labours.

The Greek Easter-week was fast approaching, and during it no money could induce my Greek diggers to continue working. I was therefore very glad when six days afterwards we reached the western wall. The sculpture found on this side shows a marked Greek character, and includes one of the finest of the statues obtained from this temple.

It is of heroic size, and probably represents a priest, holding in one hand a box and in the other a patera. There is an attempt to detach the forearm from the body; a cylindrical piece of stone has been left to support the arm and connect it with the body. The preservation is perfect. The character and exquisite



Two Statues in late style.

workmanship of the head attracted the attention of Mr. Ruskin, who visited it on several days, in order to

make a drawing of it while the Golgoi Collection was in London. Among the many statues of Greek style are two here engraved, which seem to belong to a late period. A fine Greek head, found lying near this wall, is characterised by intellectual features, and the intense individuality of a portrait. It is supposed, not without some reason, to be that of the Cypriote philosopher Zeno. The face is corrugated by deep lines of care and thought, and presents a striking

Head of Priest. (?)

Diana Stone. Eyes inlaid with ivory. Ht. 2 ft. 3 in.

Head of Zeno. (?)

contrast to the smooth and rounded though massive features of the others.

I should mention as a peculiarity which occurs in one of the stone statuettes, representing Diana (Artemis) with long drapery, that the cornea of the eyes is cut in ivory and inserted; the pupils had probably been inlaid with precious stones or enamel, but they no longer exist.

A statuette, about 4½ feet high, representing a muse with a lyre, is remarkable for the graceful position of the arms holding the instrument. Unfortunately the head had been broken off, and could not be discovered.

Another statue of much interest was one which represents an Egyptian warrior. The head is covered by a helmet, the top of which terminates in two large lotus flowers; several necklaces adorn the breast, and on both arms are sculptured armlets. On the front of the dress, half way down, is designed an eye about two inches

Statue of Muse holding a Lyre. Stone. Ht. 4 ft. 3 in.

Warrior. In Egyptian style.

long, beneath which is a head with two snakes issuing from the mouth, under which they coil. A quiver seems to have been slung over the shoulder. Not less interesting is the portion of a statue of life size representing a warrior in a kneeling attitude, as if drawing a bow. By his side is a quiver embellished with a lion's

head in relief, and full of arrows; it is suspended from a belt; beneath the quiver hangs a dagger. The position of this statue is somewhat similar to the figure of Teucer on the coins of Salamis.

Kneeling Warrior. Stone. Life size.

Near the centre of the wall three very curious groups were found, one of which is 3 feet 5 inches high, while the others are only 7 or 8 inches. They each represent the same subject, the triple Geryon. The heads of the largest group seem to have been struck off purposely with some sharp instrument, and the necks and shoulders are hacked in many places. Two of the backs of these heads only could be found. The three round shields with which this figure is armed are

ornamented with bas-reliefs of warriors, some of whom are Greek, in the act of fighting. One of these three shields has been damaged by sharp cuts. Below the shields appears a design of two Egyptians fighting with two lions. The left legs are represented bare, and

The Triple Geryon. Height, 1 foot 9½ inches.

advanced as in the act of marching; the right are in an unfinished state. The smaller groups also seem to have been the subject of some person's antipathy, and are much damaged; one or two of the heads, however, remain.

I must not omit to mention a statuette, probably of

Venus, which has this peculiarity, that the base is supported on the heads of two Caryatides, of which, however, only the heads remain. They are of an Egyptian character. The goddess is arrayed in a long robe, the ample folds of which she holds back with one hand, and displays her sandaled feet, while in the other hand she seems to hold a lotus flower. Three graceful tresses fall on either side of her neck, round which are a string of beads or pearls with an amulet as pendant; a long veil, surmounted by a diadem, hangs from the back of her head.

Figure of Venus.

Among other objects of interest were large monolithic lamps in the shape of little temples about 18 inches square, of which the pediments and columns with Ionic capitals were partly in relief and partly painted in red. They bore traces of having been much used. There were also a number of votive offerings, representing eyes, ears, noses, faces, lips, thumbs, feet, and other portions of the human body rudely carved in stone,

Stone Lamp representing a Temple.

showing them to be from the poorer classes, not unlikely the lepers, of whom there are still some in the island, and of whom I shall have occasion to speak afterwards. These offerings were all found in one spot,

Votive Sculptures.

as if placed before an altar or some particular divinity supposed to possess the power of preventing or healing certain diseases.

Near the north entrance, between the first and second rows of large square blocks or pedestals, was another kind of votive offering consisting of little stone groups of women holding and sometimes suckling babes, and of cows and other animals similarly occupied with their young. Another group, badly defaced, consisted of four persons, one holding a newly born babe, while the mother, extended upon a sort of chair, her face still convulsed by pain, has her head supported by an attendant. Another group, in no better preservation, exhibited a like scene in the vaccine race. In the close proximity of these offer-

Votive Sculpture.

ings was found the base or lower part of a cone in blue granite, which Mr. Georges Ceccaldi recognises as a fragment of the symbol of Venus. A stone arm-chair was also found within the area, and near it two foot-stools of stone, the larger of which measures 3 feet by 12 inches, and is ornamented only on the front by two large rosettes and a lion killing a stag in low relief. The same subject is represented

Foot-stool. Oblong. Lion devouring Bull.

Foot-stool. Oblong. Chimæra.

on silver coins of Citium. The larger one has on the front a relief of the Chimæra.

I was struck with the order which was evident in the original arrangement of the sculptures in this temple, the statues, as I have before remarked, being ranged according to the art or nationality they represented—the Egyptian by themselves, the Assyrian in like manner, and the Greek and Roman near the western wall, the tablets with bas-reliefs and inscriptions by themselves, and the different votive offerings classed

according to their nature, and probably placed before their appropriate divinities.

That these are the ruins of a temple, the inscriptions and votive tablets place beyond doubt, but in what

Greek Statue.

fashion it was built, it is very difficult to say. Had it not been roofed, the surface of the statues would now show traces of exposure to the elements. Yet how the roof was supported can only be conjectured, since but two capitals of columns were found.

LARGE STATUE HOLDING HEAD OF OX.

The fact that no gold or silver objects were discovered among the ruins would lead to the belief that it had been pillaged and destroyed; while the carbonised wood and deep layer of ashes found in the centre would, on the other hand, give rise to the impression that it had been struck by lightning. In that case the cross beams and rafters, if left bare (as is still the custom of the natives, even in their loftiest buildings), would be fired by the electricity, and these pieces of charred wood, to some of which there were still adhering long bronze nails, might be the remains of the roof, which in falling would have thrown down the statues. These coming in contact with the unpaved soil were but little injured. The mud walls, supported only by a foundation of stone 2 feet 10 inches high, would of course soon follow, though not, perhaps, before the priests could remove all the portable objects of value. That the walls fell in, is proved by the mass of clay and triturated straw in which the statues were found embedded. They had become so consolidated by sun and rain as to render their excavation very difficult. Again, the destruction of the temple may have been caused by the shock of an earthquake, such as was in antiquity and still is a not unfrequent occurrence in the island. All, however, is mere conjecture, but the fact that the different epochs of art contained within the temple cover a long line of years.

On the Saturday noon preceding the Greek Easter-week, I fortunately and most happily terminated my excavations at Golgoi. The tents were struck, the ground all levelled again, and the diggers having been dismissed, returned to their villages in gay spirits and with their purses well filled. Having lost no time in returning the tents to the Pasha, with my renewed thanks, and the information that I had discontinued my

diggings at Aghios Photios, I returned once more to my family, and the never failing delight of examining and studying my newly discovered treasures, which every day brought to light some new cause of wonder.

CHAPTER VI.

The Cretan revolution.—Cypriotes holding Greek passports ordered to leave the island within twenty days.—Protection of the Greek colony of Cyprus.—The Greeks of Cyprus and the Hellenic Government thank General Cesnola.—The Grand Vizier asks for his recall without success.—Bad faith and abuse of power by the Turks.—Refusal to allow the exportation of the Antiquities.—The Turks circumvented and the collection shipped.

PENDING my excavations at Aghios Photios, the revolution in Candia had occasioned a rupture of the diplomatic relations between Turkey and Greece. The native Cypriotes who possessed Greek passports, (easily obtained by a visit to Athens,) and had been duly recognised by the Turkish authorities as subjects of the King of Greece, were in a great state of trepidation lest they should be expelled from the island without a day's warning. The Greek Consul had himself come to Aghios Photios several times during my stay there to consult with me and ask for advice in the matter. During the several meetings of the Consular corps, I endeavoured to effect something in behalf of these perplexed people, but without avail, as the Consuls had received positive orders from their respective Governments not to interfere, though personally some of them were anxious to assist them as much as lay in their power. A few days after my return to Larnaca the Governor-General received an order from the Porte, which he immediately communicated to the Consuls, to

the effect that all Greek subjects residing in Cyprus should leave the island within twenty days. Mr. Georges Menardos, the then Greek Consul in Cyprus, received instructions from his Government to request one of his colleagues to look after the affairs of the Hellenic colony, then to lower the Greek flag and return to Greece.

My official instructions were in every way similar to those received by my colleagues, but the American Minister, in a private letter to me, warmly approved of my using any personal influence I might possess with the Turkish authorities to diminish the distress of the Greeks. As Mr. Menardos had begged me to act in the interest of his countrymen during these twenty days, I received the Greek Consular archives, and undertook to wind up all the commercial matters between the Greek and Turkish subjects, which was not a small undertaking. Mr. Menardos had just wedded a wealthy Cypriote lady and did not desire to leave Cyprus, but offered to accept the post of private Secretary to me for the time being, and thus, under another title, he was able to assist me in the affairs of the Greeks. During the week in which the order of the Porte had been promulgated, the Greeks flocked to the American Consulate for information from every part of the island. In the court-yard and the square in front of the Consulate was a crowd of old men, and of women with infants at their breast, asking for their passports and the pecuniary means with which to leave the island. I had no funds for this purpose, nor was I sufficiently rich to help them with my private means beyond the daily distribution of some bread. It was heartrending to hear of all the distress and ruin which this order if carried out would cause to these unfortunate people, who would be obliged to leave home and lands, and to sell their few household goods and trinkets in order to

reach the shores of Greece, where utter poverty would stare them in the face. My own conviction was that the Great Powers would never allow their two protégés to go to war. Why, then, should these poor people be forced to leave all they possessed and go begging in a strange land? For several days I was occupied in endeavouring to find some method by which the necessity of obeying this cruel order might be averted, and the Governor-General be persuaded to leave these miserable villagers unmolested in their homes. I resolved to start for Nicosia, and to have a talk with him on the subject. Saïd Pasha was an intelligent Turk, who spoke French fluently, and was not devoid of all human feeling towards the Christians. His great ambition was to be a popular ruler, and I knew that to succeed with him I must touch this powerful spring. He knew that I had had charge of the Greek interests in Cyprus since the withdrawal of the Consul of Greece, and that the latter was acting as my clerk. His Excellency had already sent orders to all his Caimakams to act in concert with me in winding up the monetary affairs of the Greeks without delay. The Turkish judges, as might have been expected, were very prompt in settling those transactions in which their countrymen had anything to receive, but threw many difficulties in the way where the opposite was the case. I had caused several of the Greeks to pay their debts, and therefore declared to the local authorities that no Greek should leave the island while any Turk was indebted to him. Saïd Pacha issued stringent orders to the same effect. For two weeks my four dragomen were constantly employed before the Turkish tribunals in these matters. The number of debts due to the Turkish subjects proved, however, to be considerably the larger. I became aware then, for the first time, of the manner in which these poor creatures were obliged to borrow

money from year to year at an interest of 20 to 25 per cent., in order to live and cultivate their lands, mortgaging to the money-lender their crops in advance. As the corn at this season had not yet come into maturity, they had no money or means by which to pay their Turkish creditors, and if they were expelled within the twenty days prescribed by the Porte, all their crops would be ruined. The common interest of the debtor and creditor was that the Greeks should not leave the island until after harvest time, and on this I built my hopes, knowing that could this be effected the Governor-General would gain much popularity with a large and influential class of his Ottoman subjects, whose principal occupation is to lend money to the peasants and to receive grain in its stead, with which they carry on an extensive trade in Europe and the Levant. These facts I brought so forcibly before the Pasha on my arrival in Nicosia, that (added to a petition I advised the Turkish money-lenders to send to him on the same subject,) they had the desired effect.

I affected at first to be even more anxious than he was that all the Greeks should leave Cyprus within the specified time, and asked him what means of transport he had provided for those families; there were many who were too poor to pay their passage to Greece! I explained to him how utterly impossible it was for them to pay their debts to his Turkish subjects, and then, appealing to his weak point, told him how much good he had done in the island, which was quite true, and how both Turks and Christians highly esteemed him. I showed him the improbability of the Great Powers permitting a war to take place between Turkey and Greece, and asked why he should execute an order which would injure his popularity, and be the cause of so much harm, and which must soon be revoked? "I see," said the Pasha, "you are really my

friend, but how can I refuse to obey an order which, as you know, is not only for Cyprus, but the entire Empire? What would you have me do?"—"Ask for instructions at Constantinople," said I. His Excellency smiled ironically, and I saw that he understood. It was at last agreed between us that no steps would be taken by him against the Greeks, even after the twenty days had expired, without informing me previously.

News of a prolongation of the time for another twenty days arrived by the next steamer. Before it expired the war clouds had passed away, and not one single Greek subject was obliged to leave the island against his will. But in the other provinces of the Turkish Empire, the Greeks had not met with such lenient treatment. At Beirut, for instance, the Greek Consul even was taken out of his bed by force, and placed on board the Austrian steamer which was leaving for Greece by way of Cyprus, Rhodes, and Smyrna, and the next day, when the steamer anchored before Larnaca, he landed and came to pay me a visit. Mr. Molino's astonishment may well be imagined when he saw his colleague, Mr. Menardos, quietly seated at a desk in my *chancellerie*, transacting his usual consular business. I may here mention that the Greek colony in Cyprus, and its own Government, afterwards gave me many tokens of their appreciation of the little I did on this occasion for them, and yet I merely paid a family debt of gratitude to that people for their kind and generous treatment of my uncle, Count Alerino Palma, who in the unsuccessful Piedmontese Revolution of 1821, being one of its chiefs, was sentenced to death, executed in effigy, all his property confiscated, and who, taking refuge in Greece, found there both a high position and a home till he died.

My successful interference in favour of the Greek colony of Cyprus, and an imprudent publication in some

of the Greek newspapers, that in the event of war with Turkey I would accept the proffered command of the Greek cavalry forces, attracted upon my head the thunderbolts of the Grand Vizier, Aali Pasha, who was determined to have me either dismissed, or at least recalled from Cyprus, and an official demand of that nature reached Washington some time afterwards. Some spicy correspondence ensued between the United States and the Turkish Government on the subject, but as there had been no act of mine which could be shown to the satisfaction of Mr. Seward to have been performed in my official capacity of American Consul, the whole matter dropped.

As soon as the Greek question ceased to absorb my time, I began seriously to consider what disposition I should make of all my treasures. My house at Larnaca, and the adjoining warehouses which I rented for the purpose, were literally filled with antiquities. In the absence of a photographer I studied the art of photography, and sent representations of the most important objects of my collection to the museums of Paris and London. The Emperor Napoleon became at once interested, and had decided to purchase the whole of my discoveries and present them to the Louvre, when the Franco-German war put an end to the negotiations. One of the employés of the Russian Museum at St. Petersburg visited Cyprus, expressly to make a catalogue of my discoveries, which he published on his return home (Doell: Die Sammlung Cesnola). Parties in England strongly encouraged me to send the whole collection to London. Meanwhile it proved the chief attraction to all travellers touching at Cyprus, who would frequently insist upon seeing it in season and out of season, and I was consequently at times not a little annoyed.

The well-known Cook's parties would arrive in scores,

and taking possession of my garden and court-yard, persist in seeing the "Museum" of the American Consul. Should I happen to be present, thousands of questions would be asked, some of which would not always admit of an answer. Once an elderly English lady with the proverbial ringlets, who belonged to one of these parties, after attentively examining the Golgoi statues for some time, asked me in the gravest manner if I would be so kind as to explain to her the mysteries of the worship of Venus! When great numbers were admitted to inspect my discoveries, it was not always possible to keep visitors from handling the small objects which were all lying on tables and shelves, and I am sorry to say that sometimes the objects did not always find their way back to their legitimate places. It is a strange truth that there are people, apparently respectable, who think nothing of pocketing antiquities not belonging to them, or of breaking off pieces of sculpture in order to carry them away as trophies to their homes.

The Governor-General one day, while conversing with me about my discoveries, remarked that as in my firman it was not specified that I could send them away, he not only could not permit me to transport them out of the island, but had received positive orders to forbid their embarkation. I inquired of the Pasha under what custom-house conditions or taxation the Porte would allow me to export them to America. "Under none that I am aware of," said he; "you have asked for a firman to dig, which has been granted, but not to transport!" I asked him what he had supposed had been my intention in asking for that firman? That he declared himself unable to say. I had already had reason to anticipate some trouble with the Ottoman Government in regard to the exportation of so great an amount of antiquities, although in the firmans issued

by the Porte at that time, no stipulations occurred, nor was it in any way implied that the Turkish Government should be entitled to any findings of the explorer, nor that any special permission would be necessary to export them. But the fame of my success had already reached Constantinople, and the cupidity of the Turk was aroused.

No desire for the advancement of science, or love of art, was at the bottom of the embargo put upon the shipment of my collection. I had had proof some years before of the Turk's interest in such matters, when I had requested Mehemet Kaiserly Pasha, the then Governor-General of the Archipelago, to take charge of two large cases of antiquities, which I had destined as a present to the Ottoman Museum. His Excellency promptly accepted the care of them, and promised to see them delivered, but these cases, after travelling as far as the Dardanelles, the official residence of Kaiserly Pasha, never reached Constantinople, and I should not be surprised if he had sent them instead to some dealer in antiquities, as in spite of all the inquiries instituted at my request by the American Legation, no trace of them could ever be found.

On a subsequent visit to Constantinople, I went in company with the American Minister and Dr. Dethier, who has charge of that lumber-room styled the Imperial Museum, to see if I could recognise among the heaps of objects there any of the pieces I had sent, but failed to find any of them. In Europe or in the United States, the Government would have asked the person who had charge of the cases what he did with them; but not so in Turkey, when the person is an ex-Cabinet Minister, and may be a future Grand Vizier. Knowing therefore that the collection in my possession had been acquired by me in the most legitimate manner, at a cost of much labour, study, and money, and was as

thoroughly my property as any thing ever could be the property of anyone, and that the quibble now put forward by the Turks was only instigated by their usual bad faith, where their interest or passions supervene, I decided to pack up everything, and if need be, to embark them by force, knowing how useless it would be to make any application for justice in the matter to Aali Pasha, with his personal feelings towards me.

I applied to our Secretary of the Navy for a man-of-war to convey my collections to the United States, which he very kindly promised to send and gave orders to the commander of the American Squadron in the Mediterranean to that effect, but the opportunity of chartering a vessel, which is of very rare occurrence in Cyprus, happening soon after I had packed all my antiquities, I decided not to let it escape, and therefore wrote to the Governor-General, that I desired to know whether he intended to prevent the shipment of my collection by force. In reply he sent me a copy of the Grand Vizier's despatch sent to him some months before, when he had asked what action he should take in regard to my discoveries at Aghios Photios. In this despatch he was instructed to prevent their exportation. The Pasha added that he hoped I would not place him in so disagreeable a position. The schooner I had chartered was still discharging her cargo, and for some days would not be ready to receive my 360 large cases. I made sure in the meantime that the action of the Pasha would be confined to a written protest, and resolved to let him protest as much as he pleased.

Two or three days after a Turkish ship-of-war arrived unexpectedly in the bay with some political prisoners. This rather disconcerted me, particularly as it anchored almost in front of my residence. Nevertheless, I determined, *coûte que coûte*, to try the experiment, and sent my confidential dragoman Besbes to the Director of

the Custom House to request an order from him for the exportation of my cases. He showed him a telegram from the Porte forbidding the American Consul to ship anything, and regretted his inability to oblige me, but his orders were positive, and, moreover, this was the second telegram that had been sent to him on the subject, the latter one having arrived that very morning. I confess this news lent rather a dark view to things. There were my boxes all ready to be shipped, and there was the vessel waiting to receive them. On the other hand there were the two telegrams forbidding it, and there was the Turkish corvette lying very peacefully just then in full view, but who knew, if I persisted, whether she might remain so? Who knew what orders the Turkish commander might have received? There was the protest of the Governor-General. This last, it is true, troubled me the least.

I sat pondering moodily, Besbes looking at me through his great blue spectacles with his red-rimmed eyes and impassible aspect (he is one of the ugliest men I think I ever saw, but at the same time one of the most faithful). "Besbes," said I, "these antiquities must and shall go on board the schooner this day!" Suddenly I saw a sort of twinkle in his eyes, and a curious expression dawned on his lips as he said, looking very meekly at me, "Effendi, those telegrams are to prevent the American Consul from shipping antiquities," and then he stopped. I replied with some heat, "You seem to take pleasure in repeating the information to me—I should think I ought to be aware of it by this time." Besbes did not lose a particle of his equanimity, but only said still more meekly, "There was nothing in those orders about the *Russian Consul*." I understood then what he meant, though my Western civilization would never have arrived at this truly oriental solution of the difficulty. "Right," I cried;

"go quickly to the Custom House, and tell the Director that I wish to see his two telegrams." Shortly afterwards that official arrived, and very politely requested Besbes to read and to translate them for me. When he had finished I asked, "Have you any orders to prohibit the Russian Consul from exporting antiquities?" He thought for a moment, read his orders over, and declared that they were clearly for the American Consul only, and admitted that he could not refuse to give me the permission should I ask for it in the usual official manner as Consul for Russia.

Fifteen minutes after this I had the order in my hand, and all the *facchini* of Lanarca at work rapidly removing the cases to the lighters. Five hours afterwards all my cases were on board, and the schooner, now laden to the water's edge, left for Alexandria, where they were to be re-shipped for London. As I thought of the heavy cargo, and the sudden squalls which frequently arise in these latitudes at that time of the year, my heart had many misgivings—all my treasures were there, and not one piece insured! My faithful Besbes accompanied the craft, with no protection against the waves or Turkish law but his own ingenuity, and the little Greek flag which floated at the mast-head.

One whole month elapsed before I knew the fate either of my cargo or of my more than devoted dragoman. At the end of this time the face of Besbes appeared one morning at the door of my *chancellerie*, elated by the entire success of his enterprise, and at that moment it seemed to me one of the most agreeable faces possible. My fears of a rough sea and stormy winds had not been groundless. Stress of weather had obliged the captain to put into Port Said for a week, and on his arrival at Alexandria, no steamer being in port for London, Besbes determined not to abandon his charge, but to wait until he could see everything safely transhipped.

Saïd Pasha said he had heard nothing of the matter until his arrival in Larnaca, shortly after, on his way to Constantinople, whither he had been recalled. In speaking of it he declared that the whole thing had been most cleverly managed, and that it was a pity I had not been born a Turk.

CHAPTER VII.

Exploration of the S.E. coast of Cyprus.—Mode of travelling.—A modern priest.—Ormidia.—An extensive necropolis.—No traces of dwelling-houses or temples.—The sites of Throni and Leucolla identified by the author.—Ruins of Catalima.—Mysterious monolithic cone.—Discovery of five cemeteries.—Famagosta probably the ancient Arsinoe.—Criminals.—Kattirdj Janni, the Robin Hood of the Levant.—Salamis prison and tomb of St. Catherine.—Church of St. Barnabas.—Two tumuli.—From Salamis to Cape St. Andreas evidence of Phœnician occupation.—Cemeteries and ruins.—Mediæval castles.

EARLY in the spring of 1872, I resolved to explore as much as possible of the south-east coast of the island, and for this purpose gave orders to have everything put in readiness by my cavass Mustafa, to whose unwavering and affectionate attention during eight years' service I may here pay tribute. During that time he learned to read and write modern Greek, to keep accounts, and to speak the Italian language fluently. He combined in his person butler, valet, dragoman, and consular guard, and was honesty itself. The travelling cook whom I employed on these occasions was informed of the length of time his services would be required; the tents were put in order, the beds and bedding aired and prepared, my portmanteau packed, the camp stools, dining table, and a complete dinner service, together with an abundant supply of everything necessary for a healthy and even luxurious table, were placed upon mules and donkeys. To this careful attention to comfort, and

the avoidance as much as possible of change of diet and daily habits, I attribute the continuance of my health during these trying excursions, in the course of the many years I passed in Cyprus.

I found it in the end more convenient and less expensive to purchase than to hire animals, and in this way I became the possessor of several fine well-broken mules and two strong donkeys, as high almost as horses, of a breed peculiar to Cyprus. These donkeys are glossy and sleek, with large eyes, and will trot as fast as a mule; they are besides very intelligent. Thus provided we started in the early morning, and proceeded eastward for two hours, quite close to the sea-shore, to a place called "Palæo Castro," a name given by the natives to any tumble down building, whether fifty or two thousand years old. Here I found the stone walls of an oblong structure, not older than the Venetian occupation of the island. It had been a small fort mounted with three guns, the embrasures of which are still standing. Along the south-east coast are several of these guard-houses, built near the shore on elevated ground, some of which, now dismantled and roofless, are of Turkish construction, and two or three hundred years old. Most of them appear to have been erected for the protection of the neighbouring villages against the Algerine pirates, who not longer ago than sixty years were daring enough to land and carry off wealthy inhabitants, and to detain them until the required ransom should be paid. In this neighbourhood is still pointed out the pirates' cave. Contiguous to the fort I found vestiges of an ancient town, traces of the stone wall which encircled it, and small square foundations of dwelling houses.

The cemetery is just outside the wall, and near the sea-shore. The tombs are only a few feet below the surface, and of the shape usual everywhere in Cyprus.

Those which I opened contained Roman lamps, glass, and black varnished pottery of a very common kind. A little east of the fort is a shapeless mound, apparently artificial, which I found to contain two large graves of the earliest period. From one of them I extracted fragments of twenty-seven different skulls, and a number of cylinders in hæmatite, not engraved; also a large copper caldron, bearing traces of fire, and many arrow-heads in copper and in iron, but no vases of any kind. This mound seems to have been erected over some fifty or sixty bodies buried in two large oblong tombs, evidently all at the same time, and probably slain in battle. The earth which forms the mound may be that which was dug up in making the tombs.

Continuing my journey along the coast, I reached a spot where the road takes a northerly direction. Pursuing this, I soon came upon a small village called Ormidia, inhabited exclusively by Greek peasants. It was in a pretty little white cottage on the summit of a low hill near the outskirts of this village that I established in 1873 my summer residence, and this continued to be our summer resort as long as we remained in the island.

Its chief attractions were a never-failing breeze at night, good water, and a large garden in the centre of a cleared space, in which spread the branches of a tree capable of shading a hundred persons at a time. Its proximity to the sea-shore gave us the advantage of land and sea breezes, and at the same time afforded a new pleasure in the gathering of shells. In the cool of the afternoon we would wander off to the beach, accompanied by a couple of men to look after our mules, when we dismounted, and then my wife and little daughters would amuse themselves for hours on the sand, collecting what seemed the choicest among the myriads of tiny shells which lined the beach. At

Ormidia I first remarked that the Greek priests in the interior, who work in the fields like the peasants, wear a conical hat, not unlike those represented in the statues discovered at Golgoi, and it appears to me not improbable that this fashion of hat has been handed down from the times of the Cypriote priests of Venus. Not only this, but there seemed to me also to be a resemblance between the features of the priest who here

Medara Priest.

attracted my attention and his sculptured predecessors. His name I found was Papà Petro. I wished to have his photograph, and having previously made my photographic preparations, I called him and explained my wish. He begged to be first allowed to go home and array himself in his most imposing garments, and was not a little mortified when I told him that my interest centred exclusively in his head and cap, which he appeared to think, perhaps not without reason, to be the least important of his belongings.

In the centre of a triangle formed by the villages of Ormidia, Timbo, and Afgoro, I discovered a very extensive burying-ground, which yielded the largest and most highly decorated vases found in Cyprus. The tombs are of a very ancient date. In 1870–71 and 1875 I undertook some systematic explorations at this place, but without finding the slightest traces either of temples or ancient habitations.

Height, 1 foot 6 in.

Height, over 3 feet.

An hour's distance south-west of Ormidia is Cape Pyla, called after a village of that name, and this headland is, I believe, the promontory mentioned by Strabo as Throni; not that of Dades as Pococke thinks, which is now called Cape Chiti. On the extreme point of this promontory is a large round tower which Pococke describes as an ancient ruin, but which is a mere watch-tower erected for the purpose of signalling the approach either of the enemy or of some piratical craft, and does not date back farther than the reign of the Lusignans. The circumference at the

base measures 86 feet, and the height of what is still standing, 22½ feet; at this height, which I succeeded in climbing with the aid of two of my men, the vestiges of a doorway are visible. I found that the lower portion of the tower was solid masonry to the height of 18 feet, and that the entrance to it must have been reached from the outside by means of a ladder. It is built of square stones measuring about a foot, many of which have large characters deeply cut on them. Some of these characters resemble Cypriote letters. My object in examining very carefully the vicinity of Cape Pyla was to discover if possible traces of the ancient city of Throni, and I satisfied myself that there had never existed any town or village within a radius of more than a mile. In every direction the ground presents a continuous surface of hard limestone, which has been quarried at several places. In visiting this Cape I took a guide from the village of Ormidia, who conducted me to a large cavern which he called "Spilio Macaria," the entrance of which faces the sea. This cave contains a great quantity of petrified bones, some of which competent authorities have recognised as human. It is about 60 feet above the level of the sea. I say about, because the rock at this place overhangs the sea in such a way as to render measuring it both very difficult and dangerous.

A young peasant who came there one day to procure wild honey which he saw in a crevice lost his footing and was drowned. I succeeded however in penetrating into the cave, and found it to be 64 feet in length, 46 feet high, and 21 feet wide. Two of my men entered with me, and we found the petrified bones on the floor and in the walls, forming a solid mass. My two men worked for about an hour with picks, and were able to detach only a leg-bone and some teeth. The layer of bones on the floor of the cave seems to be several feet

thick. How they ever came there will probably remain a mystery.

My guide, who was the nephew of the Greek priest, told me with religious awe that they were the bones of "forty saints," and that to within a few years ago it had been the custom of the peasants of Ormidia, Afgoro, and other neighbouring villages to make a pilgrimage to this cave, accompanied by their priests, on the anniversary of the 9th of March, but that the Greek Archbishop of Cyprus, who happened to be in Ormidia collecting his church dues at the time of one of these pilgrimages, had ordered them to be discontinued. Difficult as it was to enter this cave it was still more so to get out of it, and had not my guides, who were barefooted and accustomed to walk on the rocks, lent me their assistance, I doubt if I should have been able to come out safely.

Continuing my route along the rocky coast, which in places is deeply indented by ancient chariot and waggon wheels, the evidence of great traffic in ancient times, I arrived in an hour at a little place called "Potamòs," close to where a tributary of the Pedeus empties itself into the sea. Here I found an old ruined Greek church dedicated to Aghios Jorgos, and the remains of an early Christian village fringing the stream on either side. A little west of it is another cave, which also contains a quantity of petrified bones and somewhat easier of access, but I did not observe among them any portion of human skulls or teeth. There are tombs in this neighbourhood, but they are all of the early Christian period. During two years I searched in vain in this locality for the site of Throni, of which Strabo speaks obscurely sometimes as of a promontory, and sometimes as of a city. But at last I discovered it, as I believe, between Cape Pyla and Cape Greco, but nearer the latter, at a spot where extensive

foundations of houses are still visible. The place is called Torno, which obviously is a corruption of Throni. The town seems to have consisted of two districts like Larnaca. In the district near the shore I found several subterranean rooms, partly cut in the rock and partly built of red bricks. The district farther from the sea had been protected by a wall, the outlines of which I occupied nearly an hour in following. In this part of the town I discovered several stairs cut in the rock and leading to underground, circular rooms, which seem to have been used for storing grain, or possibly, like those near the sea, were cellars of houses which may have once been there. I had passed near this place several times on former journeys without noticing it. No tombs were discovered in the neighbourhood, but within the walls I found vestiges of a circular temple, and in its area brought to light several fragments of statues in calcareous stone and of Greek workmanship.

What finally led me to pay special attention to this vicinity in my search for Throni, was the discovery of some fragments of statues which I made in the churchyard of a small village close by, called "Sotira." These fragments, I learned from the priests, had been dug up at a spot called "Torno," by workmen in search of stones to build the church. This being in the vicinity of the promontory called by Strabo, Throni —the Greek character of the sculptures found there, together with the similarity of its present name and the fact that no other town is anywhere mentioned as having been built in the neighbourhood, led me to the conviction that these remains could only belong to the ancient Throni. I observed in the course of my explorations that the most reliable as well as rapid mode of identifying a town the site of which has not been preserved by tradition, is to examine the walls of the churches or mosques in the villages of the district

where history places the site, and to see whether they contain any architectural fragments, as they are certain to do whenever there has been an ancient ruin at hand for the workmen to quarry from.

Before visiting Sotira I had examined another village called "Leo-Petro;" but did not find any of the indications there of which I was in search. Leo-Petro is a mere agglomeration of huts. The inhabitants are very poor, and eke out a scanty living by trafficking in poultry, which they buy in the mountain villages of Carpass and sell in the bazaars of Nicosia and Larnaca. They are nick-named "Linobambaki," that is, *linen* and *cotton*, a figurative expression which means a combination of Christian and Mussulman. While to outward appearance they are Turks, and are so recognised by the local authorities, in reality they are Christians whose ancestors, at the time of the Turkish conquest, were forced to declare themselves Mussulmans and to embrace Islamism in order to save their lives and property. Many, if not all of them, had been adherents of the Latin Church, though it is still frequently a matter of dispute between the Greek bishops and the Latin priests as to which Church they rightfully belong to, each church being desirous of claiming them as its adherents. The marriage and baptismal ceremonies of the Linobambaki are performed in secret by a priest of their choice.

On the birth of a male child the rite of circumcision is evaded by means of a present of money to the Hodja. They adopt such names for their sons as are common to both Christian and Moslem, such as Ibrahim (Abraham), Moussa (Moses), Yusuf (Joseph), etc. They do not number more than twelve hundred in all, and reside chiefly near Nicosia, Famagosta, and Limassol. Every year they are prosecuted by the local authorities when the conscription takes place. As

Mussulmans they are obliged to serve in the Sultan's army if drafted, as Christians they would be exempted by the payment of a tax called the "Askerich," which commences from the day of their birth, and in order that their children may escape military service, the Linobambaki often pay this tax like the other recognised Christian subjects of the Porte. The Turks accept the tax regularly, as if it were the legal and proper exemption, until the young Linobambaki arrive at the age when they are subject to be drafted, whereupon the proof of having paid taxes as Christians is entirely disregarded and they are claimed as Mussulmans. On these occasions they cling strongly to their Christian names as evidence of their faith, but, as may be supposed, without avail. Rather than be mustered into the Turkish army many of them abandon their homes, leave the island and never return. In such instances the authorities sometimes throw the father of the conscript into prison, and declare that he shall not be released until his son is produced. Sometimes also they claim a brother of the person drafted, and any amount of litigation and false witnessing ensues. During my time there were many disputes arising out of this complicated state of things, and very often my supposed influence with the local government was invoked to obtain a favourable settlement.

On one such occasion the relative of an imprisoned Linobambako begged my intercession with Aziz Pasha, who was then Governor-General of Cyprus. I telegraphed to him at Nicosia, pointing out the violent and unjust proceeding of the authorities at Larnaca in imprisoning one brother for another. A few hours after, when returning from my usual evening walk with my wife, I met the already liberated man coming to thank me for his release. That the Governor-General had lost no time in acceding to my request was only

what was to be expected from a man of so kindly a nature as Aziz Pasha, who also is endowed with a rare nobility of character and principle which claims esteem, whether found in Christian or Moslem. His natural love of justice rendered him popular both with Turks and Greeks, and a favourite with the Consular corps during his administration of Cyprus.

Having ascertained the site of Throni, I continued my route eastward towards Cape Greco. Half way between it and the ruins of Throni there is a small village of about fifty houses, inhabited by Greek peasants, built on the side of a rocky hill in close proximity to a large convent. This convent is called Sta. Napa, and gives its name to the village. It belonged to the Latin Church before the conquest of the island by Selim II., and was given to the Greeks by Mustafa Pasha, but is now in a dilapidated condition. Its architecture proves that it was built under the Lusignan dynasty. The Royal Crusaders must have richly endowed it, as it still owns thousands of acres of fertile land, much of which lies untilled for the want of manual labour. Its possessions extend as far as the village of Ormidia. In the gardens of the convent are two large stone reservoirs, fed, chiefly during the winter months, by the water of a spring, the source of which is some four miles north-east. The water is conveyed by an ancient aqueduct somewhat similar to those at Amathus, Curium, Citium, and one or two places on the north side of the island. The aqueduct of Sta. Napa, like that of Citium, has undergone many repairs, and the greater part of the construction, as it now appears, is according to the Roman system; but while following its course I found several air-shafts, showing that the water had been originally conveyed to Throni in a more direct way, and by the ancient Greek system of tunnelling. I explored some of these shafts, which

were pointed out to me as ancient tombs which had been opened before, and found that the rock beneath had been excavated some sixteen inches square for the passage of the water. This part of the works is now abandoned, and the aqueduct winds its way round several hills to within a few hundred yards of the convent, where it is bridged over by a structure of square stones, many of which have large characters or marks similar to the Cypriote letters. Just before reaching the village of Sta. Napa, and quite at the foot of the hill, are the remains of an ancient town of small size which the natives call "Catalima." I dug at this place, but only for a short time, and brought to light the foundations of an elliptical building in which I found a large Corinthian capital of white marble and a mass of broken tiles and jars. The place bore unmistakable signs of having been excavated before, probably by the builders of the convent. A similar capital of the same size and quality of marble as the one discovered here, is lying half buried in one of the courtyards of the convent of Sta. Napa, but the Greek priest, who is now the sole tenant of the convent, could give me no information as to when or where it had been dug up. "I found it where it lies," said he, "when I took charge of the convent twenty-two years ago, and I left it there undisturbed." Near it I observed a fine marble basin or fountain, with figures in high relief, much mutilated, which may also have been dug up at Catalima, or more probably at Throni. It is much earlier, in my opinion, than the Christian era.

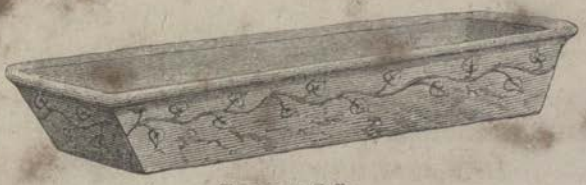
Nothing remains standing of the ancient village once occupying the site of Catalima except a curious monolith, so worn by time and exposure to the elements as to make it difficult to say whether it was originally round or quadrilateral. Its present height above ground is six feet seven inches, but digging round it

I found that it extended some way below the surface. There is an oblong hole through the centre, 9 inches high and 5 inches wide. In this hole was a heap of broken glass, bracelets, some glass earrings, and two or three partially consumed votive candles. I asked my guide, Captain Andrea, a very intelligent Greek who lives at Sta. Napa, why these objects were placed there, and whether any superstition was connected with it. He explained that the young girls of his village came there and broke their glass jewellery, either when they got married, or had been betrayed by their lovers. Old women also came to that mysterious monolith to light tapers, in the hope of being cured of bodily ailments. Is it to the relic of a pagan temple dedicated to Venus, or to the relic of some Greek saint, that these women, whether young or old, resort in their distress? I was unable to determine.

I found three similar monoliths, with an oblong hole in each, in different localities further east, towards Cape St. Andrea. One, in the neighbourhood of a little headland called "Elea," near the village of Gastria, lies chipped and half buried in the ground; the second is beyond a village called Galinoporni, where I remarked several air-shafts belonging to an ancient aqueduct; and the third is at Cape St. Andrea, where are the ruins of a small town opposite the "Kleides," and many rock-cut tombs, all opened long ago. I met with none of these monoliths on the northern coast of the island. They may represent the symbolic cone of Venus, under which form she was worshipped in Paphos.

The burying-ground belonging to Catalima, and probably also to Throni, is some ten minutes east of Sta. Napa towards Cape Greco, and quite close to the

sea-shore. The greater part of the tombs are roughly hewn in the rock, and shaped like those at Dali. I found in them many terra-cotta coffins, decorated with garlands of flowers painted in red. The lids are formed



Terra-cotta Coffin.

of three terra-cotta slabs placed side by side, and cemented together by plaster poured upon them after the body had been deposited inside. In these tombs I found also a great many terra-cotta lamps, glass objects, and a few gold ornaments, including the specimens of iridescent glass now in the New York Museum, which surpass in brilliancy of colour anything of the kind I have ever seen.

The summit of Cape Greco has a flat rocky surface,

Two Stone Heads.

but there are no indications of its having had a temple or other building upon it. East of this promontory, which gradually slopes into the plain of Salamis, and

where the sea forms a natural haven, I discovered the ruins of an ancient Greek town. After digging a few days at random, I came upon the foundations of a building, from which I brought out some large heads and fragments of stone sculpture, all bearing a decidedly

Colossal Stone Head of Cybele. Found at Leucolla.

Greek character. From the geographical situation of these ruins they can be no other than those of Leucolla, a town which was in a flourishing condition at the time of Alexander the Great, and gave its name to the famous naval battle fought in its neighbourhood between Demetrius Poliorcetes and Ptolemy. Its

harbour, some 130 feet below the level of the city, was reached by a road cut in the rock, still partially visible. From the small extent of these ruins, Leucolla must have been a town of no great importance.

From this point to Salamis there are no ancient ruins near the sea-shore that can be identified with the city of Arsinoë, said to have had a harbour, and placed by Strabo between Leucolla and Salamis. Famagosta, which occupies the site of Ammochostos, one of the ten royal cities which paid tribute to Esarhaddon, possesses the only harbour between Salamis and Leucolla, and may have been called Arsinoë under the Ptolemies.

North-east of Leucolla lies the plain of Salamis, where the army of Darius defeated Onesilos, and where subsequently another Persian army of more than 300,000 men spent nearly ten years in vanquishing the high-spirited Evagoras. It was also in this plain that Demetrius, after crossing the mountain range of Carpass, gave battle and defeated Menelaus, the brother of Ptolemy.

This plain is reached after a few minutes' descent from the flat-topped promontory mentioned before, now called Cape Greco, and through the little village of Paralimni, built near Lake Para, which is now quite dry, and during the Lusignan and Venetian occupation was used as a rice field. Between Paralimni and the sea-shore are a number of ancient tombs, which obviously belonged to Leucolla. Their contents had the same character, and were of the same period as those found in the ruins before referred to. Most of these tombs, however, had been previously opened, and I found in them only fragments of glass and a few Roman lamps. Less than half an hour's ride east of Paralimni, and within a stone's throw of Famagosta, is Varossia, a thriving little town founded by the Christian population expelled from Famagosta at the time of its capture by the Ottoman army.

It has a fine Greek church with a new belfry, which is a fair representative of modern local architecture, a good bazaar, several manufactories of pottery, and some houses built of stone, as good as any in Larnaca or Nicosia, with orange and lemon groves and very extensive gardens, studded with mulberry trees for the cultivation of the silkworm. The appearance of Varossia presents a marked contrast to the gloomy quarters of Famagosta, occupied by the Turks. Indeed, throughout the island the places inhabited solely by Turks are as a general rule dirty, miserable, and showing every sign of decay, and this result is what must be expected from a race who neither know nor care to learn any profession or handicraft by which to earn their livelihood, but prefer to spend their time in idleness at the cafés, drinking and smoking, while their families and household matters are left to take care of themselves as best they can. In Cyprus the race of the Osmanlis is fast disappearing. This I had opportunities of remarking during my residence there, and I have been assured by competent persons that only 40 years ago the capital of the island contained more Turks than Christians; at the present day the latter are in a large majority. The crime of abortion is extensively practised among the Turkish population, and the Turkish midwives flourish everywhere. I have spoken of this to Turks who were intelligent and upright enough to condemn the system, but they invariably added that the Turk was too poor to allow himself the expensive luxury of having children! If such a state of things exists also in the other provinces of Turkey, there is no need of anything but time to rid Europe of this degenerate race.

The devoted city of Famagosta, built by the Christians 800 years ago, from the ruins of Salamis, and destroyed by the Turks in 1571, after the terrible siege in which the Venetian soldiers so heroically defended

their position, once counted its beautiful churches by hundreds, and its palatial dwellings by thousands. Once it had been one of the principal commercial cities of the Levant, with a harbour in which rode large fleets, but which now through neglect has become filled with sand, and is able to float only vessels of small draught. It was just outside the mouth of this closed harbour that the vessels containing the Venetian families and their most precious personal and household effects were sunk by the faithless Mustafa Pasha after he had killed the Venetian generals.

As you approach the massive walls of the city, which are nearly 17 feet thick and of solid stone, all taken from the ruins of Salamis, you see how impossible it was to take such a city except by famine or treachery. The walls stand now as impregnable and intact as when raised by the Lusignans. The old bronze guns of the Republic of Venice are still on the bastions in their original place, looking formidably towards the sea and the plain of Salamis, but spiked and out of service since 1571. There are a half dozen rusty iron guns Turkish manufacture pretty much in the same condition.

The ruins of Famagosta are not grand and imposing, yet to me they are most beautiful and touching. It is impossible to see the still existing walls of many of its fine mediæval churches, with frescoes plainly visible on the interiors—here a rectory built in keeping, there evidences of elegant homes—without a feeling of intense sadness. Only two out of the three hundred churches which are said to have existed in Famagosta were left standing. The principal one, formerly the Cathedral and now used as a mosque, is paved with mortuary marble slabs engraved with the names and arms of Italian noblemen once buried beneath them, whose bones were exhumed and thrown into the sea by order

of the fanatical and ferocious Mustafa Pasha the day after he captured the city. The other church, used as a granary and a stable by the Turks, contains also a few tombstones, now all worn out by the horses' hoofs. There I discovered the inscription mentioned in the Introduction, recording the day on which by the abdication of Catherine Cornaro the Venetians became the rulers of Cyprus. Within the city walls resides the Caimakam of the province of Carpass, with the Cadi of Famagosta and the usual Mejilis. There is also a military Governor of the fortress, and a company of artillery. This Governor resides with his troops in a small fort overlooking the sea, and flanked by a large round tower called by the natives "Torre del Moro" (Tower of the Moor). Tradition asserts that in this tower were the head-quarters of the Venetian Lord-Lieutenant of Cyprus, Cristoforo Moro, during the years 1506–1508. In the latter year, on the 22nd of October, Cristoforo Moro was recalled from Cyprus and returned to Venice; and from documents which I have been allowed to peruse, it would appear that this man was married four times, and that his private life was not very exemplary. This Cristoforo Moro was the "Othello" of Shakespeare, and must not be confounded with his namesake the Doge of Venice, to whom he was not even related, who in July 1469 wrote to the King of Cyprus a stringent letter in regard to Catherine Cornaro, mentioned in the Introduction.

The fortress of Famagosta contains some of the worst criminals of the Turkish Empire. Many of them are condemned for life, others are sentenced on an average to from 15 to 25 years' imprisonment, and all are heavily shackled. Near the eastern wall, where the prisoners are confined, are two casemates filled with arms taken from the Venetian garrison. On the handles of some of the rapiers I observed the crests of

the owners inlaid with gold and the Jerusalem Cross. My friend, Mr. Hiram Hitchcock, who accompanied me on one of my visits to Famagosta, had expressed a desire to possess one of these interesting weapons, and I succeeded in obtaining several for him. On that occasion Mrs. Hitchcock and my wife were of the party. On leaving the armoury Mrs. Hitchcock pointed out some trailing crimson flowers which overhung a parapet, remarking on their contrast to the surroundings. To our astonishment a short broad-shouldered man who had remained always near our party, and with whose commanding presence and fine manly face we had all been struck, sprang to the parapet with the agility of a cat, broke off some of the blossoms, and returning presented a spray to each of the ladies with all the grace of a courtier. To their horror, as he did so, they observed for the first time that he was shackled with heavy iron links from the wrist to the ankle. His large sad blue eyes, and hair prematurely streaked with gray, seemed to plead in his favour, and on inquiring his crime we learned that he was no less a personage than the celebrated Kattirdji Janni, the Robin Hood of the Levant. Many are the romantic stories told of this robber chief, who it is claimed never committed a murder or permitted one to be perpetrated by his band so long as he was at the head of it. It is said that while in the service of a gentleman in Smyrna, he fell in love with his master's daughter, and having planned an elopement was betrayed by a fellow servant; he was overtaken and thrown into prison. Escaping from thence into the mountains near the ruins of Ephesus, he entered upon the wild career which finally brought him to Famagosta. He and his band would lie in wait for persons whom they knew were transporting large sums of money and kindly relieve them of the trouble of carrying it further; or they would capture

persons of wealth and detain them until a ransom had been paid. Kattirdji Janni, having very crude notions of right and wrong, would often give this money in alms to the poor, and it is related that he endowed nearly a thousand young Greek girls with marriage dowries. No one ever dreamed of informing against him, certain that should he do so some retributive evil would infallibly be his fate. All efforts on the part of the Turkish authorities to take any of the adventurous band proved futile as long as Janni was at its head. At the time of the Crimean War, when a part of the English army was at Smyrna, five hundred soldiers, I have been told, went out, assisted by the Turks, in order if possible to secure him and to destroy his band, but were entirely unsuccessful. The hills around Ephesus and in the neighbourhood of Smyrna are admirably suited to the professional brigand. To give some idea of the boldness of this robber and of the terror in which he was held by the inhabitants of Smyrna, I may give the following incident which I heard of from a relative of the family in which it occurred. One evening, when this family were sitting at supper, they were amazed beyond description to behold twelve men armed to the teeth enter the apartment (houses in the East are all easy of access), headed by this bold outlaw. These uninvited guests, after quietly seating themselves, remarked, "We will wait until you have finished, and then we also wish some supper." The family immediately rose in great trepidation and gave them whatever they desired. When Kattirdji Janni had finished eating he told his trembling host that he and his family were henceforth free to hunt or travel where they liked without fear of being molested, as *Kattirdji Janni* never forgot a kindness! At last, tiring of this wild life, or perhaps some better feeling coming over him, he determined to deliver himself up to the Turkish authorities

on the promise often held out to him, that he should be exiled in Cyprus, but not otherwise punished.

He was taken to Constantinople, and I am inclined to believe that the Turks would have kept their promise, as they too love bold spirits and courage, even in a bandit, but unfortunately, a young Frenchman in some way officially connected with the French Consulate at Smyrna had been very badly treated by his band, and on that account the French Ambassador insisted on Kattirdji Janni being imprisoned and treated in a most rigorous manner (this I heard from the robber's lips). He was then taken to a prison, and there, in a small cell, was chained to the wall like a wild beast for seven years. He was afterwards removed to the fortress of Famagosta, where he now resides. Through the intercession of some influential Turk, the Sultan, Abdul Aziz, was induced to have him treated with more lenity, and in 1869 he was allowed the same freedom as other prisoners of lesser note, though shackled with a chain the links of which are five inches long, three wide, and half an inch thick.

Through the entreaties of my wife, Aziz Pasha applied in 1875 to Constantinople and obtained authority to have these heavy chains replaced by much lighter ones. Such was the man to whom our ladies were indebted for their floral souvenirs of Famagosta.

Leaving Famagosta and continuing my journey in the plain, I arrived after three-quarters of an hour's ride at the ruins of the ancient city of Salamis. From the position of this city towards the eastern end of the island and facing the coast of Phœnicia, one would expect to find in it more than elsewhere traces of early Phœnician settlements. But this is not so. On the contrary, Salamis, of all the cities of Cyprus, is the most famous for its inclination towards the Greeks and for its resistance of the Persians. Its history

seems to justify the tradition of its having been founded by a colony of Greeks under Teucer, the son of Telamon, king of the island of Salamis, who, the story goes, refused to receive Teucer on his return from Troy because he had not sought to prevent the suicide of his brother Ajax. Upon this Teucer set sail with his companions, and perhaps also captives from the Trojan expedition, and arriving in Cyprus selected this site for a town, and from affection to his native island called it by its name of Salamis. According to Virgil (Æneid, i. 621), Teucer went first to Sidon and there obtained the authority of the king Belus to settle in Cyprus. But this is not in accordance with the other legends, and it is impossible now to say whether it may not have been an invention of the poet's. Strabo says that the colonists landed on the north coast, and if that is correct, they would probably have crossed over the mountains to Salamis. At this point the island is narrow. The legend says that Teucer married Eune, a daughter of Cinyras, and that from them sprang the line of kings of Salamis. Another characteristic feature of Salamis was its devotion to the worship of the great Hellenic god Zeus, who was there styled Splanchnotomos, with reference to the ceremony of inspecting the entrails of victims offered for sacrifice.

Of the history of Salamis almost nothing is known till we come to the time of the Persian wars, but from that time down to the reign of the Ptolemies it was by far the most conspicuous and flourishing of the towns of Cyprus. I have already in the Introduction given a short sketch of how Onesilus seized the government of Salamis from his brother Gorgus, and set up an obstinate resistance to the Persian oppression, under which the island was labouring about B.C. 500. In the end he was defeated by a Persian army, and fell in

battle, and it was about this time, if not also in consequence of this defeat, that the dynasty of Teucer was for a period removed from the government of Salamis. As to the length of this period there is great obscurity. It seems, however, to be certain that with the help of the Persians, a Tyrian named Abdemon had seized the throne, and not only paid tribute to Persia, but endeavoured to extend the Persian power over the rest of the island. To Salamis itself he invited Phœnician immigrants, and introduced Asiatic tastes and habits. So that apparently all previous efforts to give a firm Hellenic character to the town were rendered futile. But meantime there was growing up a spirited boy, who traced his descent from the line of Teucer, and in whom were combined the highest natural gifts. Bodily he had no rival in beauty, or strength, or skill; mentally he was endowed with all that was necessary for a great leader. Such is in brief the description which the ancients have left us of Evagoras. Abdemon, the Tyrian usurper, saw how the presence of this youth captivated the people of Salamis, and took measures to be rid of him effectually. But the scheme was discovered and Evagoras escaped to Cilicia, where he gradually collected round his person a band of fifty faithful friends, ready for any service to which he might call them. Crossing from Cilicia they obtained, during the darkness, entrance at one of the gates of Salamis, and amid general alarm and confusion, fought their way against great odds to the citadel and seized it. There appears to have been little further resistance. Evagoras became king, and from the beginning to the end of his reign, spared nothing to make Salamis a flourishing and powerful city, among other things fortifying it, and improving its harbour.

The ten years of war which followed, with its great victories and equally severe defeats, must have tried

even the large resources of such a town. Evagoras died or was killed by a eunuch, B.C. 374.

The next period of interest in the history of Salamis, was when, on the partition of the Empire of Alexander the Great, Ptolemy and Antigonus made each extraordinary efforts to obtain Cyprus. Ptolemy was represented by Menelaus, who held Salamis. The leader on the opposite side was the son of Antigonus, young Demetrius, who from his conduct of the siege of Salamis on this occasion, obtained the title of "Poliorcetes," by which he has since been known. Menelaus trusted to the fortifications of the town, but Demetrius constructed a colossal engine, known as the "Helepolis" or "city-taker," 75 feet wide, and 150 feet high, moving on four great wheels, having nine storeys, and containing over 200 hundred men. With this and battering-rams, he succeeded in making a breach in the wall. But the defenders made a stubborn resistance, and during the night managed to set fire to the huge engine of war. Demetrius was now obliged to turn for assistance to his fleet. A naval engagement followed in which he was victorious, and in consequence of this, Menelaus surrendered in Salamis. From this time the town appears to have lost its prosperity as well as its high position, and to have gradually declined. A large part of it was destroyed during the revolt of the Jews in the time of Trajan. Afterwards, in the reign of Constantius Chlorus, part of it sank into the sea, from the effects of an earthquake. This emperor is said to have erected in it many new public buildings, and to have changed its name to Constantia. In the middle ages it was eclipsed by Famagosta.

At present it is nearly covered by sand drifted from the sea-shore, where it lies to a depth of some ten feet. The harbour and that portion of the wall fronting the sea, are still easily traced. I measured the length of the

wall, and found it to be nearly 6850 feet. The area of Salamis is thickly overgrown with thistles and tall weeds, which, together with the sand, render the task of inspecting it very difficult. The ground also abounds with snakes, some of which are venomous, such as the asp and others. I spent large sums of money at this place on three different occasions, but with no result in any way satisfactory. The ruins of Salamis furnished building material for some of the mosques and many dwelling-houses in Adrianople.

North of Salamis are two tumuli, the base of one of which I reached by means of vertical shafts, and there found a plain white marble sarcophagus, but so damaged as to be worthless. A pickaxe had been left behind by the diggers who had previously opened the tumulus, perhaps some hundreds of years ago. North of these tumuli are shown the prison and tomb of Sta. Catherine, which have all the appearance of having been an early Phœnician tomb, like that of Phaneromene at Larnaca. A little distance further north is the church of St. Barnabas, built, it is said, upon the spot where the body of the saint was discovered, with the Gospel of St. Luke on his breast. This church is held in great veneration, and kept in good repair, although there is now only one of the twelve original monolithic columns standing, their want being supplied by columns made of small stones and plaster, the original capitals being retained in use.

Leaving Salamis, I rode eight hours along the sea-shore, and reached the foot of the mountains of Carpass, where I stopped near a village called Gastrudi. It consists of about forty families. A small stream runs near by. On the north side of a hill east of Gastrudi are the circular ruins of an amphitheatre or temple, and on another, near the sea-shore, a watch-tower. From this point to Cape St. Andreas there are evidences of a dense

population. Many of the hills near Carpass are crowned with ruined castles, but those which I visited had all been erected in the middle ages. I found on these hills several air-shafts and remains of aqueducts, similar to those met with elsewhere in the island. Along the shore are many cemeteries, the tombs of which are among the oldest in Cyprus. Some are cut in the rock, and others merely excavated in the earth. From Cape St. Andreas as far as the village of Ialussa, the ancient remains which I observed seem to belong to a very early period in the history of the island, and have a certain oriental character, but from Ialussa along the coast to Kormakiti the ruins are all decidedly Hellenic, consisting of fluted columns of Ionic and Corinthian capitals in pure white marble, which had been imported, traces of piers, docks, artificial harbours, and other remains of public works, evidently Greek. Eight years ago on this side of the island I saw, half way up a hill, two colossal lions, which had probably adorned the gateway of a temple, but the last time I passed one of the lions had disappeared, and the other lay broken in pieces.

Terra-cotta Figures.

CHAPTER VIII.

PAPHOS.

Paphos founded by Phœnicians.—Temple of Venus mentioned by Homer.—Its site near the shore.—Other Temple of Venus.—Paphos built on an eminence further inland.—City and temple destroyed by earthquakes.—Temple rebuilt by Vespasian.—Remains still visible.—Plan of the great temple.—Mosaic pavement.—Rock-cut tombs.—Site of temple partly occupied by the small village of Kouklia.

THE site of this very ancient city, where was the great centre of the worship of Venus in antiquity, is now partly occupied by the small village of Kouklia, consisting of about sixty houses.

Paphos was said to have been founded by Cinyras, and whether or not he was a mythical character, it is certain that the priesthood and supreme power in Paphos was vested in a family of Cinyradæ, who claimed their descent from an ancestor named Cinyras. The wealth of this priestly family was proverbial, and that their official position continued to be one of high dignity we see from the fact that at a later period when the Roman Senate, at the instigation of Clodius, was induced to issue a decree dispossessing Ptolemy of the kingdom of Cyprus, and sent Cato to execute the order, Cato offered him, in compensation for the throne, the position of high priest. Few cities in ancient times have been so much sung and glorified by the

poets; and does it not seem an irony of time to see, to-day, cased in the walls of this miserable village, fine architectural fragments in marble and granite, bespeaking the wealth and high culture of a past age, the cost of one of which must have been far greater than the value of all the modern dwellings at Kouklia?

Although this spot was the scene of great religious events, and was otherwise important in the island, yet neither are there more than a very few ruins existing

Ruins of Temple of Paphos.

above ground, nor have the explorations I have directed there at different times succeeded in bringing to light anything of interest. I believe that this absence of ruins can be accounted for in the following manner. Paphos was several times overthrown by earthquakes. The last time the temple was rebuilt, was by Vespasian, on whose coins it is represented, but as nothing is said of the rebuilding of the city, it is to be supposed that it was left in ruins; probably, therefore, during the long period that Cyprus was under the Roman and the Byzantine rule, a great deal of the decorative and archi-

tectural material of Paphos was transported to the other city, called Neo-Paphos, and used for its embellishment. In the Acts of the Apostles it is spoken of as the official residence of the Roman Proconsul, Paulus Sergius, and was therefore the capital of the island. By the time of the Lusignan Kings, Palæo-Paphos had disappeared, and its ruins under their reign were extensively explored in search of statuary and other objects of art, with which to decorate the royal castle built in its vicinity. There is scarcely any ancient tomb to be found of a date previous to the Roman period, which had not been opened centuries ago. The castle before mentioned was built by Hugh Lusignan, at a stone's-throw south of the great temple, and is now also in ruins. The only roofed portion of it is a little Gothic chapel, used by its Turkish owner as a stable for his camels and donkeys. I had always thought it more than probable that this mediæval building was erected on the site of the royal palace of the ancient Kings of Paphos, who having been at the same time high priests of the temple of Venus, would naturally, perhaps, have had their residence in proximity to the temple. I had, therefore, a strong desire to examine the foundations of the castle; but knowing by long experience that Turks of all classes are adverse to archæological researches in their grounds, I refrained from even visiting the place, though I went several times to Paphos to dig. I superintended excavations there in 1869, for several months, with a score of diggers, but without discovering anything of importance.

I repeated the experiment with the personal assistance of Dr. Friederichs, of the Berlin Museum, with a larger number of workmen, but with no better success. Nevertheless I purchased in 1870 all the area of the temple and that portion of the peribolos or outside wall which was not occupied by houses.

After spending a large sum without results, I became convinced that only a government with ample funds at

Stone Feet with a Cypriote Inscription, from the Temple of Paphos.

its command could undertake to remove the many feet of rubbish accumulated there by the successive rebuildings

Terra-cotta Head.

of the temple. Without accomplishing this preliminary work, which would be both expensive and unremunera-

tive, no hope can be entertained of unearthing any objects of art belonging to the earliest Phœnician sanctuary.

I paid two more visits to the ruins of Palæo-Paphos, one in 1874 and the other in the winter of 1875. On one of these occasions I observed the owner of the castle frequently watching my diggers and questioning them as to whether they were searching for treasure. The invariable answer was in the negative, but this did not seem to satisfy old Osman Aga. On my last exploration in 1875, this Turk, after having dogged me for a few days wherever I went, became apparently convinced that I must be searching for gold, and cautiously approaching me one day, asked if I did not know of any treasure being hidden *there*, pointing to his ruined castle. This question delighted as well as surprised me, and I told him I did not doubt *treasures* were buried there, but the treasures I meant were not such as he would have called by that name. His religious scruples, however, vanished when I promised him all the gold found in it. It was amusing to see him standing the whole day watching the workmen very closely, and expecting at every moment to see the coveted treasure brought to light. I had two borings made in the south-east corner of the castle, and found that at thirteen feet below the surface the base of the foundations was not yet reached. The next day my workmen had only fairly commenced their work when I was called out of my tent to see some very large stones which they had laid bare. These stones, upon which I soon perceived that the mediæval castle had been built, were doubtless the foundations either of the royal palace of the kings of Paphos, or of some other important building. I was, therefore, very anxious to ascertain how deep they went. My Turkish friend was beginning to betray symptoms of impatience, and

seeing his courtyard encumbered with stones and excavated earth, said to one of the diggers that if before sundown the treasure (of which he had promised a small per-centage to them) was not forthcoming he would not allow any more digging. Having been informed of this, and knowing that during the day we could not possibly reach the base of those foundations, though we were then at forty-one feet below the surface, I prevented Osman Aga from putting his threat into execution in the following manner.

I had in my pocket at the time two gold coins of the Emperor Heraclius, very common in Cyprus, and not worth much more than their weight in gold. I called the foreman apart, and, unobserved, passed to him these two coins, telling him to do what the king of Naples used to do at Pompeii when some royal personage came to visit his excavations, namely, to have previously discovered objects reburied and afterwards with much ceremony to have them rediscovered in the presence of his guests. My foreman comprehended, and in due course of time the coins were handed to the Turk, whose small eyes glittered with pleasure, and of course after that he was ready to have his old castle pulled down in order to find more gold. I am not sure that he did not watch the whole night at the mouth of the shaft for fear that some of the treasure might be surreptitiously extracted. We worked the whole of the next day, and towards evening, at the depth of fifty-two feet, reached the virgin soil. My object having been attained, I concluded the excavations under the castle, to the great disgust of poor Osman, who died some months later fully convinced, I believe, that plenty more of those gold coins could have been found there had I but been willing to continue digging. At the depth of forty-seven feet, I found some broken jars without any traces of colour upon them, and two

feet deeper some fragments of painted terra-cotta vases.

The great Temple of Venus was situated on an eminence, which at present is at a distance of about twenty-five minutes' walk from the sea. Some parts of its colossal walls are still standing, defying time and the stone-cutter, though badly chipped by the latter.

Fragment of Terra-cotta Vase.

One of the wall stones measured fifteen feet ten inches in length, by seven feet eleven inches in width, and two feet five inches in thickness. The stone is not from Cyprus, but being a kind of blue granite must have been imported either from Cilicia or from Egypt.

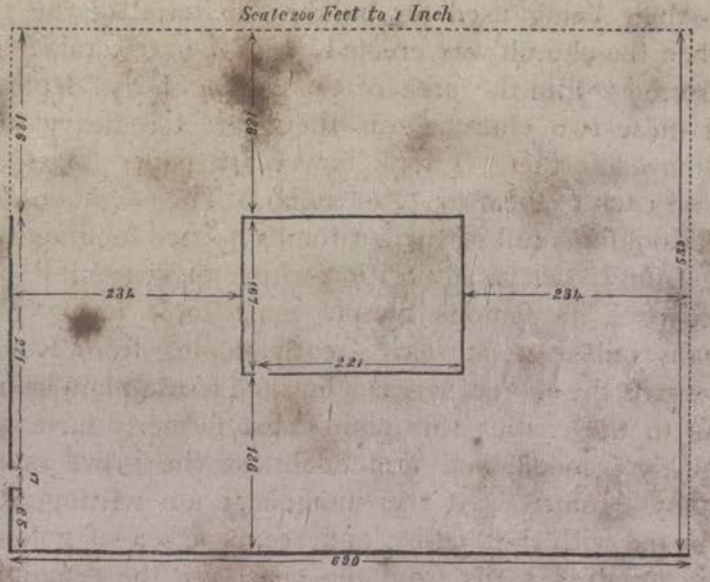
The temple, as rebuilt by Vespasian, seems to have occupied the same area as the former temple, and was surrounded by a peribolos or outer wall. Of this a few huge blocks only are now extant. On the west side of this outer wall there was a doorway, still plainly visible. Its width was seventeen feet nine inches. The two sockets for the bolts upon which the door swung are of the following dimensions: length six inches, width four and a half inches, depth three and a half inches. The south-east wall, I ascertained by excavating its whole length, was 690 feet long. The length of the west side I could only trace as far as 272 feet, its continuance being hidden beneath the houses of Kouklia. The length of the other two sides I was unable to ascertain for similar reasons. The walls of the temple itself, made of the kind of stone previously mentioned, but not in such huge blocks, I was able to trace correctly, by dint of patience; and though very little is seen

above ground, yet, strange to say, the four corner-stones are still standing. The north-east corner-stone is cased in a house of Koukli'a, forming part of its wall; that of the north-west stands in a cross street of the village by itself. Some European travellers have mistaken it from its present shape for the emblematic cone of Venus. The south-east corner stands also by itself in an open field, where the Christian population of Kouklia burn lamps and little wax candles, but in honour of whom, or for what purpose, I did not enquire. The fourth corner-stone likewise forms part of a modern dwelling-house.

The temple was oblong and of the following dimensions: the eastern and western walls measure 221 feet; and the two other sides 167 feet. I cannot vouch for the exact measurement on account of the difficulties I had to encounter, nevertheless the difference can be of some inches only. The corner stone of the north-west side has a hole in it thirteen inches in diameter; a similar hole also exists in the south-west corner of the outer-wall. As the temple at Paphos possessed an Oracle, these strange holes which go through the entire stone may have been connected with it. This at least was the opinion of Dr. Friederichs when he came to pay me a visit at Paphos. From this spot, if a person stand upon this huge perforated stone he can produce a clear and fine echo of a phrase of three or four words, pronounced in a moderate tone of voice.

In the area of the temple, at two feet four inches below the surface I found a mosaic pavement wrought into stars, meanders, and other designs, prettily combined for effect, and composed of variously coloured marble tessellæ, white, yellow, red, brown, and rose. Also in the court-yard of two private dwellings, always within the boundary of the temple, pieces of the same mosaic pavement were uncovered. Some three feet

beneath these mosaics, I found several large pedestals of colossal statues, with Greek inscriptions engraved upon them, and other pedestals were seen lying on the ground, probably left there by former excavators. Those which I discovered under the mosaic, are mostly of the same kind of stone as the walls of the temple, but of a finer grain. The inscriptions are all of the Ptolemaic period. From this I argue that Vespasian may after all have only repaired the Temple of Paphos,



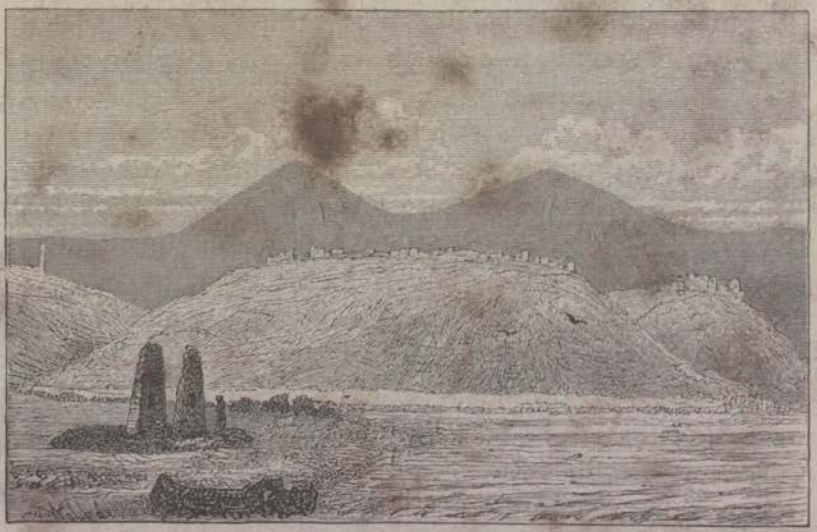
Plan of Great Temple.

or if he rebuilt it entirely, it had been partly with the former stones. I was anxious to ascertain the depth of these foundations, and proved them to be six and a half feet only; but upon having other borings made I discovered another foundation beneath as massive as those of the castle and evidently of the same period. It is strange that while boring these holes, I did not meet with any sculptured remains, and but very few fragments of pottery.

Two Christian churches, now both in ruins (one of which was built within the area of the temple and the other within the boundary-wall), the Lusignan Castle, and the whole village of Kouklia, have been built with the stones of the ancient city. Each house has a sheep-pen, surrounded by a wall composed of these ancient stones, piled one upon the other, without mortar. One of the churches (the one within the temple area) has several inscribed marbles incased in its walls, which obviously had been so inscribed previous to their being used for building material at the time when the church was erected. All the pedestals I discovered within the area of the temple I had deposited in these two churches, as they were too heavy to be removed further. I took however a paper impression from each of them (see Appendix). The neighbourhood of Kouklia is full of ancient tombs opened long ago.

From the elevated position which the city of Paphos occupied, its famous temple must have been visible many miles out at sea. Gently sloping from Kouklia towards the shore, there is a fine and fertile plain belonging to the castle; this plain must formerly have been thickly wooded, and was doubtless the grove spoken of by Homer. At the moment I am writing, it is covered with ripe barley, and seems a sea of gold. A few hundred yards from the coast are the remains of another temple, the foundations of which are also oblong. This must have been the Temple of Venus built to commemorate the spot on which for the first time the beautiful goddess is said to have appeared to the Cyprians. It was here that the annual procession of pilgrims, coming from Neo-Paphos to visit the great shrine, stopped to sacrifice before ascending the hill to visit the Sanctuary. Of this temple there are two upright monoliths remaining five feet apart, of the same shape as that described at p. 189.

The height of these pyramidal stones, though to-day only eleven feet seven inches above ground, is from their base seventeen feet ten inches. The one best preserved measures at the top three feet two inches by one foot four inches, and at the base seven feet nine inches by two feet six inches. These monoliths are of a brownish granite, which is not to be found anywhere in the island.



Ruins of Temple.

The river Bocarus, now called by another name, still waters the plain, silently flowing a little south of these ruins, and empties itself into the sea. The stream is thickly covered by wild oleanders, myrtle, and juniper, and is the favourite haunt of partridges and francolins. In 1874 I explored these ruins and uncovered several portions of the foundations of two separate fabrics, one of which may have been the habitation of the priests and priestesses of the temple. At a few yards from the monoliths I disinterred two large Doric capitals and fragments of triglyphs and

columns belonging to them; one large rectangular stone seven feet by five, probably used for sacrificial purposes, and some pieces of clay ware. Between the two monoliths and a little west of them, half buried in the soil, there is what appeared to me to be a sepulchral cippus, or it might have been an altar. It is three feet four inches high and two feet in diameter, with a square hole at the top ten inches and a half deep and seven inches wide.

This temple was small. The artificial plateau upon which it was built, and which reveals the foundations of two separate edifices, is limited to sixty-eight yards. I could not find either in the vicinity of these, or anywhere in the plain, any sepulchres coeval with them. Some 750 yards south-east of this temple, beyond the river Bocarus, some peasants of Kouklia by chance, about fifteen years ago, laid bare several vaults, in which they found, according to my informant, "wonderful things," but I was unable to learn what those wonderful things were. I visited the spot and saw that in reality there had been tombs there. I surveyed the ground, and discovered a cluster of fifty occupying about half an acre. These graves had all been opened and ransacked long ago. In one of them I found a large Greek amphora intact, over three feet high, with both of its handles inscribed, and two terra-cotta horsemen. From the head of Helios, stamped upon one handle, and the rose on the other, it is easy to recognise this amphora as having been made in Rhodes, and probably used for the exportation to Cyprus of oil, or other thick liquid, as it would have been too porous for wine.

East of Kouklia commences that range of lofty mountains, the highest of which, now called Troodos, was known as Mt. Olympus. Kouklia is one of the poorest villages of Cyprus. Its male inhabitants always

leave their homes in the summer months to go elsewhere in search of work and food.

The dance, music and song, and the sacred processions of three thousand years ago have been replaced by the shrill coo-coo-vaie of the owl and wild cries of other night birds, and the piteous bark of famished dogs left behind by no less famished masters, to roam the deserted village in search of carrion. This is the Paphos of to-day!

Amphora with two circular stamps on handles.

CHAPTER IX.

No ruins of Arsinoe on site mentioned by Strabo.—Garden and Bath of Venus.—Neo-Paphos founded by Arcadians.—The Turks oppose diggings by force.—St. Paul's column.—Rock-cut tombs.—Imprisonment of two notable Turks.—Cape Acamas.—Ruins of ancient town Soloi, its theatre.—Discovery of temple with statues and inscriptions.—Lapethus.—Discovery of temple with statues and inscriptions.—Cerynia now a fortress.—No remains of ancient city.—Scene with the Turks.—Abbey of Lapaïs.—Cerynia to Aphrodisium.—Ruins of four ancient towns near the seashore.—Harbour and temple of Aphrodisium.—Mediæval castles of Buffavento and Kantara.—The hermit Simeon.—Cythrea.—Discovery of two temples.—Statues and inscriptions.—Nicosia.—Tombs of the oldest period.—The lepers.

HAVING brought my unprofitable researches at Paphos to a termination, I resolved to visit the ruins of Neo-Paphos and the northern coast, as far as the site of Aphrodisium, and there crossing the mountain range into Mesaoria to return by way of Cythrea to Larnaca. After an hour and a half of an easy ride northward from the ruins of Paphos, our course being along the edge of a plain which stretches down to the sea and across the slopes of hills covered with underwood of juniper, we reached the village of Koloni. In some of these hills are found the "asbestos," specimens of which were shown to me by peasants of the vicinity, and the "diamond of Paphos;" the latter, however, is but rock crystal of a rather superior quality. These hills yield

fossil shells in large quantities, and earths of different colours, green, carmine and yellow, are met with now and then in the district, but the earth called "terra d'umbra," which is so abundant in the neighbourhood of Larnaca, and forms one of its articles of export, is found nowhere here.

We passed on our right the villages of Mandria, Dimi, and Ascelia, represented by small clusters of huts. I observed at three or four places on the route foundations of ancient structures just emerging from the surface, but of small dimensions. The ancient route from Neo-Paphos to the great Sanctuary of Paphos very probably followed the same line on which we now were, and it is not unlikely that the ruins just mentioned may be the remains of the small shrines which existed along the roadside.

Ten minutes' ride from Koloni, in a north-west direction, is Ieroskipo, consisting of a small group of dwelling-houses; the name being evidently a survival of the ancient Hieroskepis, "Sacred Garden," that is, the well-known Garden of Venus, who in Cyprus, as well as in Athens, was regarded as a goddess of spring time and flowers. Cupid lived with her in Cyprus, and it was from Cyprus that the first flush of spring burst upon the earth. There is a large cave which seems to have been artificially scooped out of the rock, through which a spring makes its way, and after filling the cavern as a reservoir overflows and forms a little rivulet sufficient to water the neighbouring fields; this is known as the "Bath of Aphrodite." I must say he would be obdurate indeed to the charms of Nature who would not be captivated by the great beauty of the spot. The ground generally slopes gently towards the sea, but here it seems to have been cut into large plateaux or terraces, which are surrounded by a thick grove of olive trees apparently many centuries old. Among the

olives is a sprinkling of carob trees, which with their dark green and lustrous foliage form a striking contrast to the pale hue of the olive leaf. In close proximity to Ieroskipo are a number of rock-cut tombs, all opened long ago, but no vestiges of buildings are visible.

We spent twenty minutes more in our saddles, continuing in the same northerly direction, and then we reached the site where once stood the royal city of Neo-Paphos. Judging from the great amount of débris scattered over many acres of ground, this city must have contained a population of 20,000 or 25,000 souls. It was originally the settlement of a Greek colony of Arcadians led by Agapenor, as we learn from the testimony of Pausanias (viii. 5, 2) and Strabo, but whether these Arcadians had found a Phœnician town existing on the spot cannot be ascertained. The original name was Erythræ, according to Stephanus Byzantinus, and it was probably from its connection with Paphos proper, from its being the starting point of the processions to the Temple of Venus at Paphos, that the name of Erythræ was gradually superseded by Neo-Paphos. In the Iliad (ii. 609) Agapenor is given as the leader of the Arcadians in the Trojan expedition, bringing to it sixteen ships, and we are told by Pausanias (viii. 5, 3) that in the storm which scattered the Greek fleet on its return from Troy, the ships of the Arcadians were driven to Cyprus, where the leader Agapenor founded Neo-Paphos. Agapenor and his Arcadians were accredited with having introduced copper mining into the district, but there can be no doubt that the mines had been profitably worked by the Phœnicians long before the period of the Greek colonization. A distich handed down by Pausanias says that Laodice, a daughter of Agapenor, dedicated a *peplos* to the goddess Athena Alea at Tegea in Arcadia by way of showing her affection for her native country. Probably the

peplos was embroidered, and was a specimen of the high skill in this art which Cyprus had attained in early times.

Very few architectural remains are to be found among the heaps of loose stones collected by the owners of the ground, so as to admit of some crops of barley being raised on the fields, and though Néo-Paphos looks as if destroyed but recently, yet, with the exception of a few columns and insignificant pieces of walls, nothing is now standing of the ancient city. To have made excavations here on an adequate scale, would have been much too costly for my means; but even had it been otherwise there was an obstacle in the way which rendered the exploration of that locality on my part a matter of impossibility. The ground belonged to several Turks of the town of Ktima, a short distance east of these ruins, where is the official residence of a Caimakam, a Cadi, and a Greek Bishop. The Turks there are more uncouth and fanatical than anywhere else in Cyprus, and I had some evidence of this on several occasions. In 1868, I sent a party of my diggers from Larnaca in charge of a foreman to make some experimental borings here, but they were stoned by the Turks, and compelled to run for their life. In the subsequent year, after the assurance of the Pasha, and a stringent letter from him to the Caimakam of Ktima to see that my men should not be molested in their diggings, I sent another party, accompanied by my dragoman Besbes; nevertheless a few days later they were attacked by a Turkish mob, forced to leave their tools behind and run away. My dragoman received instructions from me to prosecute the ringleaders before the Cadi, but they were so leniently treated by this functionary, that the punishment was more calculated to encourage than to deter them from similar offences;

under these circumstances, and finding that without my continual presence the men would not be unmolested, I had abandoned the idea of further diggings in this district.

The Caimakam of Ktima having been informed of my arrival at Neo-Paphos, sent an officer with four policemen to place themselves at my disposal. After having loitered about in search of sculptures and inscriptions for a couple of hours or so, I set out for Ktima. We had reached the western outskirts of the town when we met two Turks of the better class. Noticing our cavalcade, one said to the other, "Who is that dog?" "Some great giaour, may Allah confound him!" answered the other, and they continued their route. As I was sufficiently acquainted with the Turkish language to understand what they had said, I called the officer of the guard and ordered him to arrest the two *effendis*. The officer, though with evident reluctance, obeyed. It is impossible for me to describe the abject demonstrations of outward repentance which these two Turks showed when they found out that I had understood their conversation. "Consolos Bey, pardon, pardon, Consolos Bey," they exclaimed, and taking hold of my stirrups began kissing my dusty boots, repeating many times the word "pardon;" but it was of no avail. I decided to give a good lesson to them and to the other Turks of Ktima for the former ill treatment of my diggers, so I had them marched off between the four policemen through the bazaar of Ktima, which naturally created a sensation, and as the hour in which the Turkish tribunals are open was passed, they had to be locked up for the night in the common jail.

The Caimakam, as soon as he was informed of the occurrence, called at my lodgings and warmly interceded for the liberation of these men from prison, they

being, as he said, two "notables" of Ktima. I told the Caimakam that had they been two Turkish peasants, I would have acceded readily to his request, as their ignorance would have pleaded in their favour, but as they were "Turks of distinction" they had no such excuse, and I insisted that they should be punished according to the Turkish laws; and my dragoman was instructed to explain to the Caimakam that if he dared to release them without my consent, I would have him dismissed from his official position. Mehemet Bey had been appointed Caimakam of Ktima chiefly on a letter of recommendation I had given him for the Pasha, and he knew how easily his removal could be obtained. Shortly after his departure, two veiled *Hanoums* (ladies) were announced as the wives of the prisoners; they commenced as usual by wailing, kissing the pavement, and begging for the release of their lords and masters. One of them wore a very thin veil over her face (this in Turkey is an evidence of beauty). I felt some pity for the thinly veiled lady, but nevertheless remained inflexible.

In the morning, at the usual hour when the Cadi held his sittings, my dragoman brought the case before his lordship (who was a negro), so forcibly, that after hearing the witnesses for the prosecution, he dispensed with hearing the prisoners, and condemned the two effendis to one month's imprisonment.

I remained at Ktima for a week, and in the course of this time was able to convince myself that the ruins of Neo-Paphos contained no important monuments or fragment of monument worth the trouble I had taken. I could not of course make a regular excavation, without obtaining the permission of the owners of the fields, but I made some slight diggings at two places without hindrance. One of these places was the site of a temple, of which three large granite columns

were still standing. I discovered the bases of nine other columns at a few inches below the surface, still occupying their original position; all around are strewn architectural fragments which had belonged to that structure. The other spot is near a broken column of white marble still standing, and about seven feet high, to which it is asserted St. Paul was tied and whipped when he came to preach the Gospel in this city; but this tradition is, so far as I know, current only among the Greek population of Ktima. In this locality there are also shafts of columns, some blocks of triglyphs, and volutes lying on the ground, probably also the remains of a temple. A silver coin of Vespasian, with the Temple of Paphos represented on it (but whether meant for that of Paphos or for a temple of Neo-Paphos is not known) and a few Roman lamps, were all that I found during my week's exploration at Neo-Paphos.

A little to the north-east, and half way between these ruins and Ktima, there is a rocky eminence sloping towards the sea, and called Palæo-Castro, the surface of which is perforated with thousands of ancient tombs, some cut vertically, and others horizontally in the calcareous rock. Some are made to contain only one body, while others are large enough for a score or more. These graves are all evidently pre-Roman. I had the rubbish removed from one of the largest, and found it to be an oblong building, with an atrium supported by three monolithic columns roughly hewn out of the limestone, and with a court-yard in front of it. The tomb is divided into three chambers which communicate inside with each other, but have each a separate entrance. They have a large number of niches, seven feet by two, each to contain one body. Near the wall facing the doorway of each chamber there is a low platform hewn in the rock, on which apparently stood a

sarcophagus, but nothing of it now remains. The court-yard contains also several single graves, but all have been opened long ago. This must have been the family sepulchre of a great personage, and possibly of one of the kings of Paphos.

Sketch of Family Sepulchre.

On the eve of my departure from Ktima, I had the two Turks released from prison, after they had begged my pardon in the presence of the Caimakam, the Greek Bishop, and other officials. In this case I was obliged to make a virtue of necessity, for I knew very well that as soon as I was out of the town they would have been released. After that salutary lesson the Turks of Ktima nicknamed me *Scitun* (the devil), and have had ever since a wholesome fear of him in my person.

When in 1876 I revisited Neo-Paphos for the second and last time, I was in company with two Americans, Professor Isaac H. Hall, who has been the first American to contribute to the decipherment of the Cypriote characters, and General S. W. Crawford, a gallant officer of our regular army. We had scarcely left the heights of Kouklia (Paphos), when we saw a troop of soldiers, headed by their officers with drawn swords, advancing towards us. At a little distance they formed into line, and on our approaching presented arms. After which Yusuf Aga, the captain, advanced and informed us that

he had received orders from the Caimakam of Ktima to proceed as far as Kouklia, and on meeting the "Consolos Bey" (*i.e.*, the devil,) to escort him to Ktima. I saw that the lesson had borne good fruits.

From Ktima to Cape Acamas, the way along the sea-shore is not practicable because of the steepness of the cliffs. That route failing, we took our course over mountains destitute of vegetation, and without meeting with any ancient vestiges. After passing a village called Floraca, the ridges begin to be covered with brushwood, but only as far as the village of Lemba. At this place a peasant conducted me to the sea-shore through a passage in a craggy ravine, to see some rock-cut tombs, which are near a headland called Drepano, but there are no remains of ancient habitations in the neighbourhood, though the quantity of tombs there must have belonged to some ancient town not far off. A few hundred yards east of these tombs, are the crumbling walls of an early Greek church. At Crisonerki the village priest insisted that on a flat-topped hill overlooking his village, there were the ruins of a Palæo-Castro, and several inscriptions. Although much fatigued, I nevertheless ascended the steep limestone peak, and found on it the remains of another Greek church dedicated to Aghios Jorgos; the inscriptions were modern names cut with a knife on the limestone, or written with a lead pencil! This kind of disappointment I have had to experience more than once. From Crisonerki I was obliged to retrace my steps to Lemba, as there is no pathway northward among those rugged hills suitable for mules. After leaving Rhodos and Critoterra, two small miserable-looking villages situated on low flat hills with an upland plain in front of them, studded with wild olive trees, we soon emerged from a ravine into a plain watered by a stream, which gives its name to a large village called

Krysokon built on its eastern bank. Half an hour north of this there is another village called Poli, but considerably smaller, and situated on the western bank of the stream. This little village occupies a portion of the site of the ancient city of Arsinoë. The scarcity of remains is explained by its proximity to the southern coast of Cilicia, from which, I am told, boats come loaded with timber, and after discharging their cargo it has been the practice of these boatmen to load their crafts with the hewn stones of the district. I was also told that some inscriptions and sculptures were carried away by these boatmen into Caramania. Strabo places in this neighbourhood a temple and a grove of Jupiter, but I could not find any traces of either.

The hills west of Poli contain many rock-cut tombs, and in the fields east of the ruins are many oven-shaped tombs, excavated in the earth like those of Idalium, and containing drab-coloured pottery, roughly made without any painting or ornamentation, a few Egyptian scarabæi and amulets in a green glazed clay, and copper coins with two eagles on one side, and the head of a Ptolemy on the other. The rock-cut tombs are all open, but appear to me to be much older than those existing in the fields east of Poli. From this place, following the tortuous windings of the sea-shore, we journeyed westward until we reached a secluded thickly wooded spot, rendered famous by Ariosto, and called "Fontana Amorosa;" at that place there seems to be a mineral spring, judging from the iron rust seen on the stones washed by the water. In the immediate neighbourhood of Cape Acamas, between two curiously shaped conical peaks, I discovered the ruins of an ancient town which I do not see mentioned in Strabo, Ptolemy, or other authors. Perhaps they are only the remains of some ancient village of no importance.

Near this Cape we found several hundred vultures

feasting upon the carcase of a mule. They took no notice of our approach, and we could have ridden over them if our animals had not been frightened and refused to advance. I had a good opportunity to remark them. They are very large; some entirely gray, but the greatest number are brown, their heads and necks thickly covered with a white down, and not bare, as those I have seen elsewhere. The smell of musk or something like it which they emitted, almost exceeded the stench of the carrion.

On returning from the Cape, I pitched my tents outside the town of Poli, and remained for two days exploring some tombs while waiting to renew our supply of bread. On the third day we proceeded eastward, always among the mountains, till we reached the village of Pyrgas, where we encamped for the night. No ancient vestiges were met with from Poli to this spot. From Pyrgas, continuing to travel among the mountains, we reached a few warehouses and a Turkish Custom-house near the seashore, called Karavastasi, a few hundred yards south of which is the site of the ancient royal city of Soli or Soloi.

According to the story of Plutarch (Vit. Solon. 26) the Athenian legislator Solon, who as we know, spent his latter years in Soli, had on a previous occasion visited Cyprus, and was then the friend and guest of Philocyprus or Cypranor the king of Aipeia, a rocky and comparatively barren place among the hills here. Solon pointed out the fertile and beautiful plain below, and advised his friend to transfer his people to it. Philocyprus took the advice, and named the new town from his friend Solon. This fiction, very obvious in itself, is done away with by the occurrence of the name of Soli among the Cypriote monarchies which sent presents to Esarhaddon a century before the time of Solon; at the same time it would seem that the Greek settlers in this district of the island were in fact chiefly Attic. From the inscribed Assyrian cylinder on which

the names of the kings occur, Mr. George Smith (History of Assyria, p. 130) was unable to decipher more than three letters of the name of the King of Soli. He read them to *Kin* . . . which by conjecture may have been the favourite Cypriote name of Cinyras. In the "Records of the Past," iii. p. 108, this name is read *Erili*.

In historical times Soli was, next to Salamis, the most important city of the island, while its share in the revolt against the Persians, and its stubborn resistance of them, reflect the highest credit upon it. It refused to join Salamis under Evagoras, when along with the Athenians under Conon it entered on a league with Artaxerxes to crush the Lacedemonians. But afterwards (B.C. 391), when in consequence of the confederacy, Evagoras sought to make himself master of the whole island, Soli combined with Amathus and Citium, sent to the Persian Court to ask Artaxerxes for help against Evagoras, and this they succeeded in obtaining. It is probable that Soli derived considerable wealth from the copper mines near it.

The city stood on the left bank of the river Clarios, now a winter torrent, and covered the northern slope of a low hill (detached from a higher range) and extended over the field at the base of the hill to within a few hundred yards of the shore, where are still to be seen vestiges of its harbour. Midway up the slope is a semicircular stone structure, which appears to have been a theatre. In a former visit I uncovered at the lower part of it some stone steps or seats which extended round the semicircle. Only the lower part now remains. For the past ten years, to my own knowledge, this ruin has been a quarry to the corn-dealers of Lefca, furnishing all the stones they required for the construction of their warehouses on the beach at Karavastasi, from which point is shipped all the grain raised in the north-western district of the island.

On the same slope are the foundations of a circular building with a cave beneath it, which seems to have been a little temple. These foundations consist of huge blocks of limestone quarried from the neighbouring hills. In the area of this ruin I found, besides several fragments of columns and capitals in marble and granite, an oblong marble slab with a Greek inscription (see Appendix), much injured, but containing the names of Soli and of the Pro-Consul Paulus, most probably the Sergius Paulus who is mentioned in the Acts of the Apostles. In the same area I discovered a headless figure of Cybele in pure white marble. These may be the ruins of a temple of Cybele, whose worship would be at home, so to speak, here in the neighbourhood of the rich copper-mines of the district of Soli. Most of the stones have been piled up by the owners of the ground in order to raise a field of barley. The slopes of the hills west of Soli and the plain at the foot of them are full of ancient tombs. In this plain the site of each tomb is easily recognised by an unhewn stone, which, in some cases, is just seen emerging from the soil, and in others is found from a few inches to three feet below the surface. The tombs on the hills have all been opened long ago. They are very large, and mostly cut out of the limestone of which the hills are formed. Those on the plain contain, in

Figure of Cybele. Ht. 1 ft. 11 in.

most cases, only the skeleton of one person, and are of

Terra-cotta Heads.

the usual oven-shaped style. The objects occasionally found in them are terra-cotta jars, of the very lustrous red colour peculiar to the so-called Samian ware, but with rare exceptions they are without any ornament. These must have been the graves of poor people.

Samian Vase.

South-east of these ruins, in a gorge of the mountains, there is an upland plain, on which is built the village of Lefca, the residence of a

Mudir, or local Governor; the town is surrounded by a great number of gardens full of orange, lemon, pomegranate, and fig-trees, with an abundant supply of water. In this part of the country the soil is very rich, and adapted for almost any kind of cultivation. Many shrubs and climbing plants are seen everywhere growing wild, among which the iris is common. The slopes of the hills are covered with olive-trees, which produce an excellent oil; the ash and the carob trees are also not unfrequently met with, but the latter spreads specially in large bushes, some of which measure 120 feet in circumference; the oleander and myrtle grow likewise in thick bushes, among which is seen the anemone and clematis, and a great variety of other wild flowers, with the names of which I am not acquainted.

West of the village of Lefca, on the crest of a steep hill, are the ruins of a very ancient town which has been correctly, I think, identified by travellers as Aipeia, of which, according to the story of Plutarch, Soli was a colony, but these ruins are not very extensive, and they have to-day no name; the necropolis belonging to it is on the western slope of the same hill, and continues along the ridge of two other hills connected with it. The objects I found in one of the tombs are precisely like those at Soli, namely, jars and vases of a lustrous red colour.

From Lefca we soon entered the plain of Mesaoria, and reached Morfou, two and a half hours distant. This is the largest village in Cyprus at the present day, and numbers from 550 to 600 houses. Its inhabitants are mostly Christians. Just outside the village is a large Greek convent, in the courtyard of which I remarked a number of very fine marble Corinthian capitals, which adorn shafts of wooden columns in support of a roof of mud. Attached to this convent is a school for boys, of whom there are about 200

from six to twelve years of age. The convent has a Gothic church and some walls belonging to a mediæval building, probably a Latin convent built in the time of the Lusignans.

From Morfou I started for Lapethus, a distance of five hours' ride, still keeping among the mountains. Midway from Morfou there is an upland plain, and on it a large Greek convent, with a cluster of houses called Aghios Pantelemoni. Here resides the Bishop of Cerynia, a fine old man, who, whenever I passed that way, was kindness itself to me. Having been educated at Venice he has always had a special affection for Italians, and when he happened to know of my coming he would have the bells rung and all his staff of priests sent out to meet and escort me to his residence, where a warm welcome and a patriarchal repast, more abundant than select, were sure to be in waiting. On account of his great age he seldom leaves his apartments, but on these occasions he would insist on being carried down stairs, and be at the door of his convent to receive me, this being considered a high token of esteem. My followers liked to halt at Aghios Pantelemoni, as they were sure to receive provisions enough to last them for a week. My last visit to the Bishop was in 1876, accompanied by my two American friends. The presents were more bountiful on this occasion, consisting of seven dozens of eggs, two lambs, six chickens, four pots of honey, twenty loaves of new bread, and sixty little cheeses, with a large bag of tobacco leaves. Escorted by two mounted priests we started for a little cluster of stone houses high up in the mountains, called Larnaca of Lapethus. The place is so named from the large quantity of rock-cut tombs by which it is surrounded. The ancient city of Lapethus was just on the other side of the range of mountains at the foot of the northern slope, and there is no doubt

that these rock-cut tombs must have belonged to it. On the slope of a conical rock, which at a distance seems to be artificial, ten or fifteen minutes' walk from this "Larnaca," there is a bilingual inscription in Greek and Phœnician of the Ptolemaic period, which has been considerably damaged by a tourist who copied it some years ago. In its vicinity I discovered the ruins of a small oblong temple, and the ground is strewn with many fragments of terra-cotta statuettes and stone statues, mostly life-size and of Cypriote workmanship. I dug here for five days in 1872, and laid bare several

Ivory Bas-relief. Height, 5 inches.

large granite pedestals, with Greek inscriptions engraved on them (see Appendix).

The modern town of Lapethus and its ancient ruins are, as I said before, on the opposite side of the mountains, but to get there we were obliged to wind our way

through several gorges and ravines, at the cost of an hour and a half of our time. Lapethus was one of the ancient kingdoms of Cyprus, and appears to have been founded by one or the other of the two bands of Dorian colonists under Praxander and Cepheus. The modern village of Lapethus is watered by a stream of that name which passes along the centre of the town, and has sufficient volume of water to work a mill the whole year round. The inhabitants are chiefly Turks, and get their living by the cultivation of the mulberry and the silk-worm. The village is rather scattered, and appears larger than it is in reality; it is built a little south of the ruins of the ancient city. Near the sea-shore is a Greek convent called "Acheropiti," and two Latin churches in ruins, which had been built in mediæval times. In the church of Acheropiti I saw a marble tombstone, on which there is sculptured a knight crusader. There are also the remains of a fine mosaic pavement. The convent yard is encumbered with shafts of columns, fine Corinthian capitals in white marble, and many other sculptured fragments dug up from the ruins of Lapethus. A large pedestal of white marble has a long Greek inscription of the time of Tiberius, whose name is several times mentioned in it (see Appendix). A little south of this convent stands a curious structure, evidently very old. The roof has now disappeared. It is built of enormous blocks of stone, and has the appearance of being a mausoleum, though the priest of Acheropiti says it is known as the palace of a king, and in proof, as he thought, showed me in the interior some holes where iron bars and rings had existed, to which captives were chained. It is not improbable that at a later period it had been used as a prison.

From Acheropiti we started for Cerynia, which is a fortified town, and the second stronghold of the island. Like Lapethus, the original foundation of Cerynia is

traced to the Dorian colonists under Praxander and Cepheus. It formed one of the royal cities of the island. I passed near this town several times during my northern excursions, but never had the curiosity to enter it. The village itself, with the exception of the citadel, is a small dirty place, almost exclusively inhabited by Mussulmans, who, with the garrison, enjoy a very bad reputation, second only to that of their co-religionists at Neo-Paphos. In 1875, some of these soldiers entered the house of a Greek peasant, and during his absence used violence to his wife and two daughters. They were still pillaging the house when the owner arrived, and on his own threshold was brutally murdered. Some very strong remonstrances made collectively by the Consular corps induced the Pasha to enquire into the matter, and three culprits were arrested and sent to Nicosia in chains to wait their trial. In 1876, when I visited the locality, the wife of the murdered man came to see me, and I learned from her that the soldiers had not yet been judged, and that great efforts were being made to have them set at liberty. I would not have stopped at Cerynia had I been alone, but having with me General Crawford, I thought it would afford him pleasure to inspect those old fortifications. As he had preferred continuing his route with the baggage train to stopping at Acheropiti, I instructed Mustafa to go with him to Cerynia, and to select a suitable place on the outskirts for our encampment, while, accompanied by Professor Hall, I made a detour of about an hour, and visited the ruins and the convent above mentioned.

On our approaching Cerynia, we met one of our muleteers much excited, saying that a fight had taken place between my men and some Turks of the village, and that the American "milordo" had sent for the Turkish police. I hurried on to the encampment, and

found the mules still packed, the tents not pitched, and General Crawford waiting for my arrival with two policemen. On enquiring what had happened, I soon found that the grove of trees which had been selected by the General for our encampment belonged to a Turk living in a house adjoining it, and he did not wish my men to encamp there. Some high words had passed between my faithful Mustafa and the owner of the ground, and Mustafa, losing his temper, drew his sabre, and with the flat of the blade administered a rather severe punishment. The Turkish women, from their latticed windows, seeing their master so treated, came out in his defence, and began, like true viragos, to fight both with their tongues and by throwing stones at my men, to the amusement of General Crawford, who sat on a stone looking on like an umpire. The muleteers, as brave as their ancestors, soon ran away, while Mustafa held the ground alone. I did not dismount, but at once proceeded to the residence of the Governor of Cerynia, and had the owner of the ground and his several wives arrested and locked up in the fort. Then I obliged the Governor, Cadi, and the other Turkish officials to come to our encampment to make an apology to the American "milordo" for what had happened, which they did very meekly, and without any opposition. But as I knew the character of the Turks of Cerynia, I requested the Governor to order a strong force of soldiers and police to guard our encampment; and thus we spent our night at Cerynia, in our tents, surrounded by the soldiers of the Crescent, and it seemed to us to be old times again, when, encamped on the Potomac river, we were on the "qui vive" for some night attack of the Confederates.

Early in the morning I had again a visit from the Cadi of Cerynia, preceded by a quantity of fruits, honey, cheese, etc., as presents; he came to inquire how we had

spent the night, and if he or the Caimakam could do anything for us. The Cadi at that place is a young man, but as fanatical, I was told, as the rest of his profession; however, he behaved himself very properly on the occasion.

After breakfast we started to visit the ancient site of Cerynia, which is a little west of the present town, and more inland. For a considerable distance along the western shore of Cerynia there are to be seen here and there large caverns excavated in the rock; some, though not all, seem to have been tombs.

South-east of the town, about an hour's ride from it, and midway up the mountains, stands an imposing mediæval ruin, called "Lapaïs." It was an abbey, built by King Hugh III., and belonged to the Latin Church, but was destroyed by the Turks when they captured the fortress of Cerynia. It is a fact worth noticing that all the churches belonging to the Latins were destroyed by the Turks when they took possession of the island. In this I have no doubt they were gladly assisted, or at least encouraged, by the Greeks, who detested the Franks even more than the Turks. This abbey occupied one of the most picturesque and lovely spots of the whole island; still standing is a large hall 100 feet long, 32 feet wide, and about 40 feet high, which was probably the refectory of the French abbots; beneath it is another apartment of like dimensions divided into two chambers, the vault of which is supported by massive columns. In the court-yard, piled the one upon the other, are two large marble sarcophagi of late Roman work, one of which has garlands of flowers, nude figures, and large bulls' heads in bold relief. Both bear evidence of having been used for a long time as troughs. Upon the lintel over the door of the great hall are engraved three shields; one represents the Jerusalem cross, another the royal arms of the Lusignans, and the third a lion rampant. The

Gothic chapel of the abbey has been partly repaired with sun-dried bricks and plaster, and is now used by the Greeks living in the neighbourhood as their place of worship; portions of the courtyard serve as their cemetery.

On two high peaks in this range of mountains stood two feudal or royal castles, one called St. Hilarion, and the other Buffavento, which served as state prisons and places of refuge to some of the Latin Kings of Cyprus. They were both dismantled by order of the Venetian Admiral Prioli.

Having descended from the abbey into the plain we moved north-eastward, always among fertile and well-timbered slopes, to a village called Acatu; before reaching it, however, and being then in close proximity to the sea, we came upon the remains of an ancient town called Mulasha, where there are a few broken shafts of columns and large stone sarcophagi lying on the surface and broken. These ruins are not extensive, but they are very difficult to explore, the underwood which covers them being high and very thick. Besides, at the commencement of our operations we met a *kufi* or asp, which disappeared under a slab, but the sight was sufficient to deter my diggers from exploring that spot.

Acatu, famous for its cheeses, is built on the slope of a conical peak at about twenty minutes' walk from the sea-shore; the calcareous rock has been scooped by the present inhabitants into small caves as dairy rooms. The fields in the neighbourhood of the village are irrigated by several streamlets, and the slopes of the surrounding hills are well studded with carob and olive trees. The chief occupation of the inhabitants is that of cheese making. They have large flocks of sheep and goats, which find plenty of food among the mountains; the cheeses, though unpalatable to me, are highly

esteemed by the natives, who consume an immense quantity of them; the surplus is exported to Port-Saïd, Alexandria, and Smyrna. The priest of the village assured me that the number of cheeses made averages two millions a-year; it is true they are very small, and do not weigh over half a pound apiece.

Continuing my journey from Acatu eastward, I remarked vestiges of several ancient towns, all situated near the sea-shore; first at a place called Macaria; in this neighbourhood there is an old Greek church, built with materials taken from the surrounding ruins. On a previous visit to it in 1869, I was shown by the priest of Acatu, who was acting as my guide, a granite slab with a Greek inscription encased upside down in the wall. When I came again in 1876, and wished to take a paper impression of it, we found it had been removed; but when, or by whom, the priest did not know. The next ruins are called Gastria, after which come the remains of Pergamos, near the village of Flamondi. Twenty minutes farther east is a headland called Daulos, where a modern geographer has placed the site of Aphrodisium, but the paucity and small extent of these ruins cannot, I should think, be those of the royal city mentioned by Strabo. It is more probable that this city was further east, some twenty-five minutes' ride from Daulos, where there are visible traces of a close harbour and pier, and a few hundred yards from the shore a plateau presenting the remains of an extensive town, with Corinthian capitals, and fluted columns in marble and blue granite, lying half buried in the soil.

This is the only spot which I can identify with Aphrodisium, and it agrees better with what Strabo says: "from Aphrodisium, where the island is narrow, the journey to Salamis is 70 stadia." There is a little village not far back from these ruins, called St. Nikolo.

From this point eastward the cliffs abut steeply upon the shore, and on this account the coast journey cannot be performed on mules. We ascended the high peak on which once stood the fortress of Kantara, now called by the natives Castello delle Cento Camere. It was dismantled by the Venetians when they took possession of the island. Some of the ruins are still roofed and in a good state of preservation. What a labour it must have been to convey to this height all the stones necessary for the construction of such a huge building!

Stone Statue. 3 feet 10 inches.

On a lower hill west of Kantara stood a small detached fort, something like an outpost, to guard the approaches. On this spot is a little chapel dedicated to the Panaghia, still in good condition. In the last century some Greek monks were living here, but when the walls of their cells began to fall they left the place and the district. A hermit called Simeon now inhabits the ruins, and has done so, he told me, for the last forty-five years. He is over eighty years of age, and is absolutely alone, not having even a dog, sheep, or goat as his companion! When I visited the place in 1869 he told me his story in a few words, and it is a sad one. He was born at a village near Constantinople. Before he was twenty-five years old his father died and left him a thriving business. At thirty he married a young girl of his village, and everything seemed to go well with him, when one day to his misfortune the youthful and handsome face of his wife was remarked by a powerful Turk living in the neighbourhood. Dis-

honourable proposals were made to him, which he indignantly rejected. Soon after he was arrested by order of this Turk on some false accusation; his wife disappeared and became an inmate of this Turk's harem; the hermit's house was burnt, and all his property destroyed. After being kept three years in a prison without trial or judgment, he was at last

Simeon the Hermit.

released on the condition that he should leave Constantinople for ever. He was put on board a vessel bound for the Archipelago, and landed at Cyprus a penniless and wretched man for life. Having lost all his manhood, he roamed like a wild beast among the mountains, living on herbs, olives, and wild fruits until he found near Kantara an old rock-cut tomb which became his habitation for a while. Some time afterwards he took possession of this chapel, wherein he sleeps and hoards his provisions, consisting of a little wheat and olives which he raises in the vicinity of his abode.

Once a year a few Greek devotees of the Panaghia ascend the mountain to visit the chapel, and thus for several hours he is brought into contact with some of his fellow beings, who bring him tobacco, matches, and old clothes as presents. One of these days the poor octogenarian will breathe his last, unattended by any human being, like a wild beast, and the pilgrims will find the corpse of poor Simeon. Such has been life for him! I visited the chapel and saw about a dozen china dishes which had been encased in the walls when the plaster was fresh, and are consequently several centuries old; no doubt a collector of such articles would be delighted to possess them. Before descending into the plain I asked the hermit what I could give him. Would he like to have money, coffee, sugar, or tobacco? He preferred matches, which pleased him more than the other things I gave him.

After encamping for the night on the outskirts of the village of Tricomo, where I saw no ruins, I was in the saddle early next morning, and travelling west the whole day, reached Cythrea just as the sun was disappearing behind the mountains. Cythrea is a thriving little village surrounded by gardens full of fruit trees, and traversed along its length by the river Pedeus, which in its course keeps several mills busy at work grinding wheat for half the island.

The ruins of ancient Cythrea are half an hour's walk east of the village; they occupy the ridge and slope of a flat hill, and judging from some foundations of habitations which I laid bare, the city must have extended also into the plain confined between two small streams which a little further on had united and emptied themselves into the Pedeus; now they are quite dry. The place is strewn with broken pottery, chiefly of a bright red colour, like that found at Soli, many small fragments of sculpture in stone, and also some pieces

of iridescent glass. Here I discovered the site of two oblong temples, one of which I partially explored. The foundations of both consist of very large blocks of limestone. In the peribolos of the one which I explored were found a round altar of blue granite, two

Terra-cottas. Life size.

heads in marble, and several fragments of stone and terra-cotta with Cypriote characters engraved upon them (see Appendix). On the site of the temple itself I found some fluted columns and several Greek inscriptions incised on pedestals of marble and granite, which

from their dimensions must have belonged to life-size statues (see Appendix).

All the fields round the village are irrigated and in a good state of cultivation, for which reason I could not excavate on a large scale without first purchasing the ground. I have, however, very little doubt that if extensive diggings were to be made they would yield good results. The inscribed marbles were too heavy to carry away, and after having copied the inscriptions, I permitted the diggers to take them to their village, Nouni, a few minutes' ride south of this spot, and to keep them until further orders from me.

From Cythrea I went to Nicosia, the modern capital of the island. The first rays of the sun were striking the high minarets of Sta. Sophia when we reached the city-gate leading to Famagosta. The drawbridge was not yet lowered, and the few minutes, which we had to wait, I spent in strolling about, examining the moat and walls of the city, where for many centuries was the residence of the Lusignan kings, and on the ramparts of which some of the noblest blood of Italy was shed in defending it from the attacks of the present possessors. Nicosia does not appear to have been a town of much importance in antiquity, when its name was Leucosia.

On the roadside were several lepers loudly asking for alms. The condition of these poor outcasts deserves to be mentioned here. They live about a mile from Nicosia, and number about 200, of whom forty are Turks. They have no houses, but live in ancient excavated tombs and in a few sheds built by themselves. They are supposed to receive each a loaf of bread a-day from the Turkish Government, but were it not for the Archbishop of Cyprus, who sends them food, I am assured they would have all died long ago, as the local Government does not do anything for them. At every fair or festival in the island they are to be seen en-

camped by themselves near the roadside, entreating the charity of the passer-by. The average age of these wretched beings is from forty to sixty; though I have remarked among them young boys and pretty girls also. When a person becomes suspected of this malady, he is placed under constant watch, and is daily examined by his neighbours. When the faintest symptoms of leprosy appear, all relationship and friendship are at an end, all future intercourse with him ceases, and he is driven from his native place, provided with a quilt and some food, to find his way to the lepers' village, seldom, if ever, with a word of pity, consolation, or hope.

As far as I have been able to ascertain, leprosy in Cyprus only exists among the lowest class, and I noticed also that the number of lepers increased in those years when, on account of the drought, there was greater scarcity of food than usual.

Two cases were brought to my knowledge of persons having been driven away from their villages on mistaken symptoms of leprosy. After several months' residence among the lepers they naturally wanted to return, but so much opposition was raised by the villagers among whom their families lived that they were obliged to leave the island in search of a new home.

I have seen one instance in which there were three lepers of the same family. A boy nineteen years old, his mother about forty-five, and a little girl. The most disfigured of the three was the boy (it seems that this disease developes itself more rapidly in young people); his nose had entirely disappeared, as had also portions of the chin, leaving bare the lower teeth; both eyes were closed, never to see the light again, and only very small portions of his fingers remained; yet his mother, who had been among the lepers some eight years longer, was not half so ill-treated by the disease, though she had her hands wrapped in filthy rags, a sign that they

were too hideous to be shown: the little girl, fair but pale looking, had only joined her mother a few weeks before; she showed me her tiny fingers, which were as yet only a little bent and stiff. I know of facts that have happened among these lepers which would make even the most hard-hearted shudder. No distinction of creed exists among them, no religious consolation is given them, and no funeral obsequies are performed over them.

Pococke states that Nicosia is built on the site of an ancient city called Tremitus: this latter, however, was farther south, and nearer to Golgoi, where a village called Tremitussa now stands. At this place are the unmistakable remains of an ancient town, and there exists an extensive necropolis, from which I extracted glassware, sepulchral bas-reliefs and pottery of the Roman period.

At the close of the fourth century, when Cyprus became a province of the Eastern Empire, and Christianity began to spread itself rapidly everywhere, Cyprus had thirteen bishops, among whom is mentioned one of Tremitus and another of Nicosia, showing conclusively that both these cities were in existence at the same time.

Nicosia nevertheless seems to have been built upon the ruins of some very ancient town, as in its immediate neighbourhood, at a place called Agios Paraskeva, exist many tombs, in which I found little clay figures of the Assyrian Mylitta, cylinders in serpentine, scarabs, vases in the shape of animals, and also a large crater with two bigæ and other figures painted upon it, similar to vases found at Amathus and Maroni, the ancient Marium. No objects were found in these tombs of a period later than 500 B.C., nor any indications that at this place there might have been a Greek settlement. Nicosia is enclosed within high massive

walls built under the Venetians, which, like those at Famagosta, are kept by the Turks in tolerably good repair. After sundown no person is allowed either to

Crater with two Bigæ.

Archaic Vase.

enter or to leave the city without special permission from the Governor-General. When such a case happens the soldiers are put under arms, then the drawbridge is lowered with as much precaution and ceremony as if we were still in mediæval times!

Serpentine Vase.

With the exception of the church of Sta. Sophia, now converted into a mosque, half-a-dozen palaces and a few churches in a dilapidated condition, there is nothing in Nicosia which would attract the attention of an archæologist. I confess that whenever I had to visit that city I always felt a disagreeable sensation as of personal restraint, not unlike that experienced, I suppose, by a man when he is shut up in prison. It may be said, with some truth, that Nicosia is a very large prison, since the Ottoman Government sends here from every part of Turkey its worst criminals and most obnoxious political offenders.

The population of Nicosia is reckoned at 16,000, two-thirds of which are Christians. It possesses a large and well-stocked bazaar and several silk manufactories, but the streets are narrow, badly paved, and extremely dirty. The seraglio where the Pasha resides, is a huge quadrangular building two stories high, in sad want of repair, with a large court-yard enclosed by a wall twenty-five feet high; this was the palace of the Venetian Governors of Cyprus, and probably served in former times as the royal residence of the Lusignan kings. The ground floor is used as a prison, and by dense packing is made to contain as many as a thousand convicts, guarded by a strong force of police. In the centre of this square is a forlorn-looking tree, from the branches of which many wretches have been hanged by order of the Governor-General of Cyprus. At the present day the Governor cannot put a man to death without special orders from Constantinople; when this order arrives he calls a policeman, whose duty it is to pass a rope around the victim's neck, and without more ado to drag him to the fatal tree, where he is left hanging for several hours after his actual death.

CHAPTER X.

AMATHUS.

Amathus founded by Phœnicians.—Worship of Tyrian Hercules.—Human sacrifices to Kronos, capture and destruction by Richard king of England.—Ruins, city walls, rock-cut tombs.—Mode of digging.—Stone built tombs at depth of forty-five feet.—Fatal accident to Dr. Siegismund.—Discovery of large sculptured sarcophagus, its similarity to Lycian Frieze in British Museum.—Bronze shield with repoussé work.—Silver bowl with engraved design.—Search for copper mines.—Fasula.—Discovery of temple statues and inscriptions.—False alarm in camp at night.—Site of Tamassus.—Return to Amathus.—Removal of sarcophagus.—Visit of the Governor of Limassol.—Ruins of Aghios Tychona.—Departure for Curium.

On the south coast, at the distance of twelve hours' ride from Larnaca, and two from Limassol, stood the city of Amathus, which like Paphos and Citium, is known to have been originally a Phœnician settlement, and to have retained even more distinct traces of this origin than did the other two cities, such, for example, as its worship of the Tyrian Hercules, under the name of Malika or Melicertes, as the Greeks called him. A representation of this Melicertes will be found on the sarcophagus found by me at Amathus, and engraved Pls. xiv., xv. A colossal statue representing the same subject was found during my absence from Cyprus at this place, and is now in the Ottoman Museum of St. Irene, at Constantinople. It was said also that in early

times the Amathusians had been in the habit of offering human sacrifices to Kronos, which circumstance is obviously to be traced to an origin among the Phœnicians, who notoriously offered human sacrifices. Again, the word Amathus (Ἀμαθοῦς) appears to be identical with Amathe, the name of a town in Syria, said to have been founded by Amath, a son of Canaan, and it has been suggested by Engel that some of the original settlers at Amathus in Cyprus may have come from Amathe in Syria. There was also a fortified place on the Jordan called Amathus, and while thus there appears in the name itself to be good reason for tracing it to a Phœnician origin, we have also the legend which says that it was Amathus, a son of Hercules—no doubt the Tyrian Hercules—who founded the town. Another legend derives it from Amathusa, the mother of Cinyras, which again would concede its Phœnician origin. The purely Greek derivation, however, is from ἀμαθόεις, "sandy," or from Amathus, a son of a Cypriote King Aeries.

Hercules and Lion.

The very great antiquity of the city may be gathered from the fact that Tacitus calls it *vetustissima*, and that its inhabitants believed their first ancestors to have been Autochthones. From the way in which it is associated with the priestly family of the Cinyradæ, who were accredited with having introduced the worship of Aphrodite from Syria into Cyprus, it would seem as if they had first settled at Amathus, and afterwards transferred the centre of their power to Paphos. It was from Amathus, not Paphos, that Agamemnon drove Cinyras

on account of his breach of faith, and from this it may be inferred that Amathus was then the seat of government of Cinyras. Agamemnon, it is said, colonised Amathus with a body of his followers returning from Troy. In time Amathus became eclipsed by Paphos, in which the priestly Cinyradæ ruled over temporal as well as spiritual matters. But a branch of this family remained at Amathus, and though they did not there possess temporal power, they seem to have stood next to the king in point of importance, while in religious matters they seem not to have been, like the rest of the island, subject to the priesthood of Paphos.

In historical times the Phœnician or oriental spirit of Amathus was several times strikingly displayed, first when Onesilos, heading the strong faction of those who desired to resist the oppression of the Persians, was declared King of Salamis in place of his brother, and called upon the other towns of the island to join him. Amathus refused, and had to sustain a siege from him and his followers, B.C. 500. When Darius was informed of this he sent an army to overpower Onesilos; who meantime obtained large reinforcements from the Ionians of Asia Minor and their Athenian allies. In the battle which ensued in the plain of Salamis the Persians were victorious, and Onesilos himself fell.

Again, when Evagoras, the King of Salamis, was maintaining with Athenian assistance his apparently hopeless resistance to the Persians, we find Amathus joined with Citium and Soli, sending to Artaxerxes for help against him (B.C. 391). That a contingent from Amathus took part with the Persians in the fearful conflicts which ensued with Evagoras appears to be beyond doubt.

This spirit, however, seems to have been changed,

B.C. 332, in which year we find Androcles, the King of Amathus, present in the Cypriote fleet which supported Alexander in his siege of Tyre. Under the Ptolemies, and in the later history of Cyprus, Amathus appears to have lost the ancient importance which it enjoyed when ruled by its own kings, and when its natural allies the Persians were all powerful.

On the hill on which it stood, nothing is now visible but a vast amount of stones, plaster, and broken pottery. Even the hill itself is fast losing its form, while the rock of which it is composed is being cut away to be shipped to Port Said, bringing to the merchants of Limassol a profitable return. From the great amount of débris which covers the surrounding fields, for the most part untilled, Amathus, it would seem, though small in area, must have been a thickly populated city. Originally the upper part of the hill had been encircled by a wall, remains of which are now scarcely perceptible; portions, however, of another wall of a later period may especially be observed on the southern side looking towards the sea, and following the sinuous windings of the hill. I found imbedded in this wall pieces of terra-cotta jars and fragments of granite columns, which had been used as building materials. On the southern side, portions of it ran as far as the shore. It is probable that the square-built ruin at the southern end of the hill formed a gateway, since, between the city and the sea-shore, there was, and still is, the high road to Paphos. On the crest of this hill I dug at several places until I came to the solid rock, but failed to discover any sculptured remains of importance. I found, however, sufficient evidence to convince me that most of the building materials of what I call the Phœnician city had been used for the construction of the later Greek buildings.

Amathus, when subsequently inhabited by a Greek

population, spread itself in a more south-easterly direction, and nearer to the sea-shore, protected by the second wall which I spoke of, and though at the time of its destruction by King Richard of England it was still the seat of the last Duke of Cyprus, Isaac Comnenos, it had already lost most of its splendour and importance. The following inscription, which is cut in the rock on the east side of the hill, mentions an arch as having been erected here at the private expense of a Lucius Vitellius Callinicus, but there are no traces of it to be found at the present day.

ΛΟΥΚΙΟΣΟΥΙΤΕΛ
ΛΙΟΣΚΑΛΛΙΝΙΚΟΣ
ΤΗΝΑΝΑΒΑΣΙΝΤΑΥ
ΤΗΝΣΥΝΤΗΑΨΙΔΙ
ΕΚΤΟΥΙΔΙΟΥΚΑΤΕΣΚΕΥ
ΑΣΕΝ (*)

It was on the top of this hill that M. de Vogué discovered the large stone vase which is now deposited in the Museum of the Louvre. Near the same spot there are fragments of what seems to have been a similar vase. In the immediate vicinity of the site where these vases were found, I dug up on a former excursion three large shafts of columns, of a hard bluish stone, resembling granite. I left them half buried in the soil, with the intention of examining them on a future occasion; but when I returned, the columns had disappeared, having been broken up for building purposes. There are thousands of stones on the top and sides of this hill, which would equally well suit the purpose of these builders, but it seems that

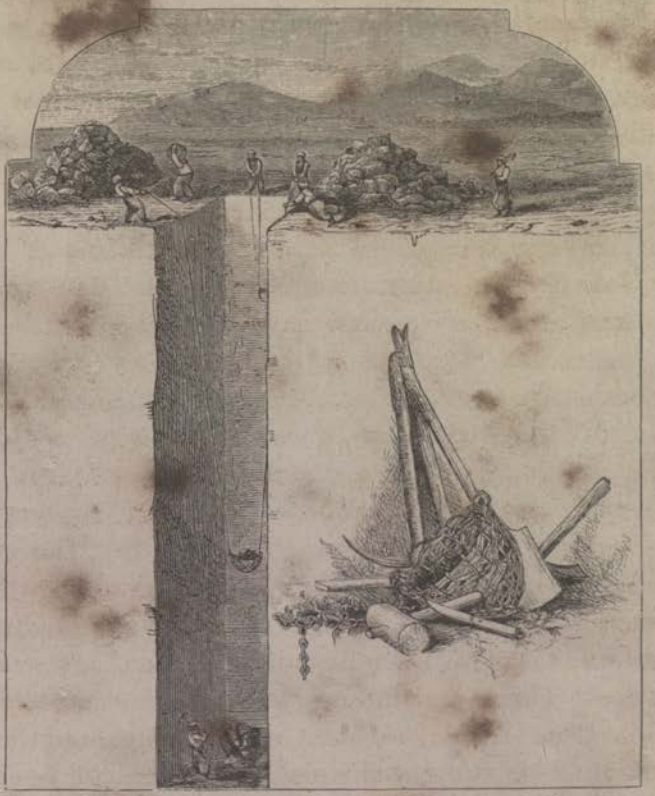
* After my arrival in England I found that this inscription is published in the "Corpus Inscript. Græcarum," No. 2644, and in Engel, i. p. 115.

they are possessed by some infatuation or evil mania for destroying whatever bears the traces of man's handicraft. It is the more to be regretted, since among the ruins very few architectural or sculptured remains are now found.

On the side of a rocky hill, west of Amathus, and separated only by the bed of a winter torrent, I saw hundreds of tombs cut in the rock; they had been mostly opened and ransacked long ago. Though tombs are to be met with in different localities at Amathus, it is in the district along the sea-shore that they are found in greatest abundance. Here they are oven-shaped, like those of Idalium, and are excavated in a sandy soil at a depth varying from three to five feet. Most of them were found to contain only one body. The objects discovered within were glass, always broken but beautifully iridescent (this being generally the case when the tombs are near the sea); terra-cotta lamps of the first and second century of our era; large amphoræ similar in shape to those found at Pompeii; no gold jewellery of any value, and now and then, a mortuary stelè bearing a Greek name followed by the usual formula of χρηστὴ χαῖρε, and in shape similar to those discovered at Larnaca. Of another kind are the tombs cut in the rock, in the adjacent fields east and west of Amathus. They are oblong, and cut horizontally in irregular tiers; none are over seven feet in length, and the majority of them scarcely six. They all seem to have been opened, probably centuries ago, and as I said before, are now fast disappearing.

A third group of tombs is situated in a field north-east of Amathus, which is encircled by low hills forming a natural amphitheatre. They contain sarcophagi made either of white marble, probably imported from Greece, or of calcareous stone from the quarries of Cyprus.

I examined nearly a hundred of these sepulchres, and found them all built of finely cut stones, presenting a much more handsome appearance than any other class of tombs which I have seen in the island. They lie at a depth of 40 to 55 feet below the surface of the soil, and it is very difficult to get at them, owing to the

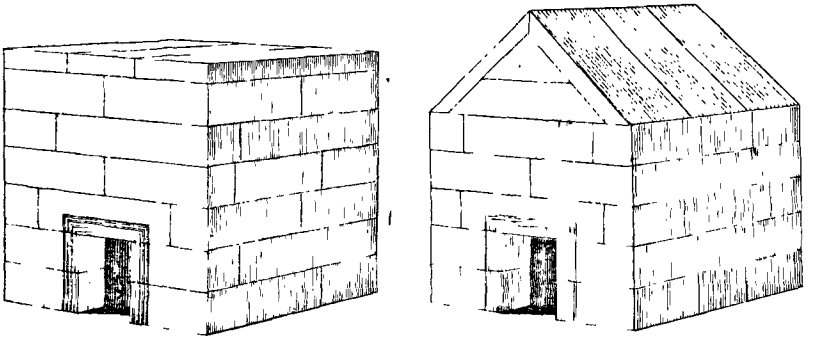


How Tombs are excavated, and with what Tools.

circumstance that the entrances face in different directions; yet in spite of this difficulty there was not one which had not been previously opened and rifled. Some have only one chamber, others two, and others again four. In building these chambers, huge stones, some measuring twenty feet in length, nine feet in width,

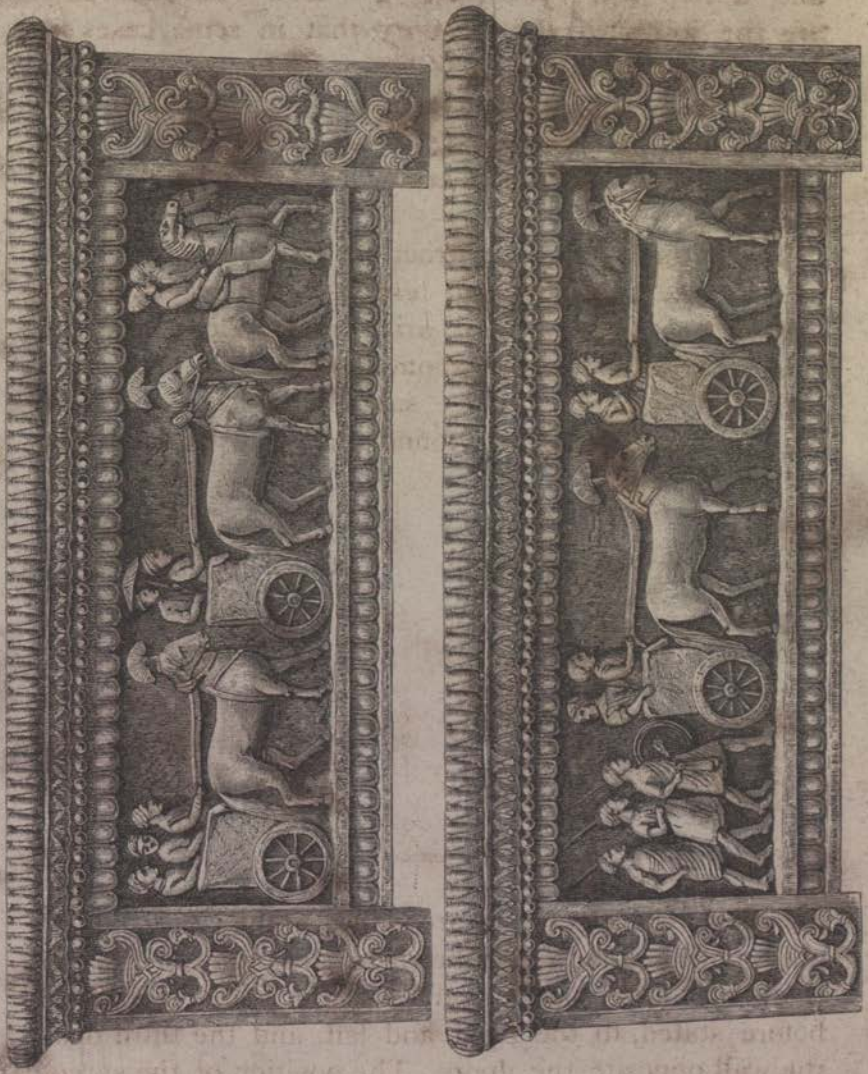
and three in thickness, have been employed, but the average size is—length, fourteen feet; width, seven and a half feet; thickness, two feet. So admirable are the joints of the masonry that in some cases it is difficult to find traces of them. The tombs are of two different shapes: one with a flat roof and square walls; and the other having a roof in the form of what we call in the American army, a "field-officer's wall-tent."

These tombs, the construction of which must have been very laborious and expensive, may have belonged to the royal and aristocratic families of the city. Those of but one room have always one, often two, and sometimes three sarcophagi inside. When one only, it is invariably found placed in the centre of



Specimens of Tombs at Amathus.

the room; when two, they are placed to the right and left of the entrance, with their heads towards its wall. When there are three sarcophagi, two are found placed as before stated, to the right and left, and the third near the wall opposite the door. The position of the sarcophagi never varies, whether the tombs have one, two, or four chambers. In one composed of two rooms, I counted as many as ten sarcophagi. The entrance room had a flat roof, and the inner one a pointed roof.



SIDES OF A MARBLE SARCOPHAGUS FROM AMATHUS.

ENDS OF MARBLE SARCOPHAGUS.

[To follow Plate XIV.

Four sarcophagi were deposited in the first, and six in the second. Their relative positions were the same as that just described. The five extra sarcophagi were superposed upon the other five. All were made of the calcareous stone of Cyprus, without any bas-reliefs. No tombs were discovered with more than four rooms; and of these with four chambers I found only two. One of them contained the finely sculptured sarcophagus here engraved, plates xiv., xv.

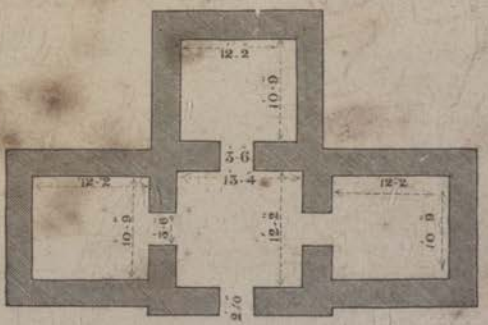
Terra-cotta Boats found in one of the Tombs at Amathus.

ROYAL ASIAT

This tomb consisted of a square room used as an antechamber, and three lateral rooms, to the right and left, and opposite the entrance door. The sculptured sarcophagus was in the centre of the inner room, facing the entrance, and lay there in a heap broken to pieces by the vandals who centuries ago had opened this tomb, and being perhaps disappointed in not finding the treasure they sought, wreaked their vengeance on this rare gem of art.

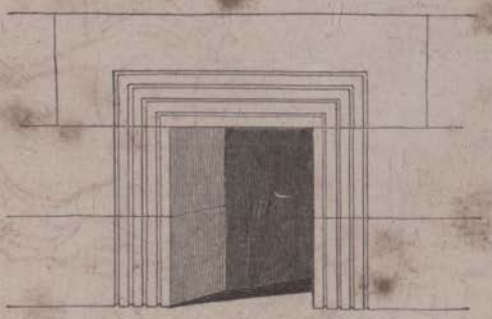
There is a very striking similarity between the

sculpture of this sarcophagus and an archaic frieze found at Xanthus in Lycia by Sir Charles Fellows, and now in the British Museum, of which an engraving is here given. It is obvious from the regularly recurring square holes for the protruding dentils, that the Lycian frieze has formed the external decoration of one of those tombs common in Lycia, and this is confirmed by the two doorways with Sphinxes, which belong to the



Plan of the Four Rooms.

same building as the frieze, and are placed at either end of it. Many doorways similarly formed were found by me at Amathus.



On the Lycian frieze is represented a procession advancing to the right, at the head of which is a biga. This is followed by a horseman, dismounted and standing at the off side of his horse. Next comes a biga driven by a youthful charioteer, and conveying an old man bearded, draped and seated. This biga is followed

MARBLE FRIEZE FROM XANTHUS IN THE BRITISH MUSEUM

by a mounted horseman, behind whom comes a procession on foot, consisting of first a group of three youths wearing chiton and himation, and carrying a long spear over the left shoulder. These are followed by two youths similarly draped, and carrying shield and spear. There were apparently three figures in this group also, but only part of the third remains, there being here a break in the frieze. How much of the original may be wanting cannot be ascertained. After this break there is a draped youth, standing by the side of a couch or bier, of which only the end remains; only one foot of the figure which had been laid on it is visible; at the extreme left stands a youth, apparently a slave, wearing a chiton girt up, and holding in his hand a cloth of some kind. At his feet stands what appears to be a caldron, or it may be a stool. The two slabs which seem to have decorated the ends of the tomb, and have each a doorway cut through them, are triangular at the top. At each side of each doorway is a seated Sphinx. On the triangular top of one of them, which is more complete than the other, are figured two lions confronted. These Sphinxes confronted may be compared with those on the stelæ found at Golgoi, and engraved p. 115. The figures in the frieze are tall and thin in their proportions, and of a pure Greek type; their dress, an under chiton of ribbed stuff, and over it a himation wrapped closely around the figure, except on the right shoulder, is also purely Greek and of a slightly archaic time, similar to the draperies on the Harpy tomb; the bodies of the horses are long, and the legs slim and very carefully modelled; their manes are hogged, but on the top of the head is a knot in the shape of a crescent, precisely similar to that seen in horses in the Assyrian friezes. Except in this point the Lycian frieze is purely Greek, and of a very refined workmanship. On the Amathus sarcophagus it will

be seen that the horses have the same top-knot, but much larger, more in the shape of an open fan; and that the group of a figure holding a parasol over the head of a seated figure is an essentially Oriental motive. The same motive however occurs in the Lycian sculptures from the Nereid monument; and the oriental personage there represented is supposed to be the Persian Satrap of Lycia. Possibly this is also a Persian Satrap who is figured on the sarcophagus from Amathus. The other figures, their dress, armour, and horses, are as purely Greek as on the Lycian sculptures. Both processions would seem to have been part of funeral obsequies; when however we come to the sculptures on the two ends of the sarcophagus, we meet with what it is difficult, if not impossible, to find an analogy for either in Greek or Assyrian art. On one end there is a nude figure of Venus, as represented in many clay specimens now in the New York Museum, standing to the front and repeated four times side by side. At the other end are four similarly repeated figures, which have been supposed to represent Melicertes the Phœnician Hercules. Or, as Mr. King suggests, they may be the Phœnician Pataïki whom Herodotus (III. 37) describes as being figured in the form of Pygmies. I found the same figure in terra-cotta attached as an upright handle to a lamp on which is a Cypriote inscription. As regards the four figures of Venus, perhaps the nearest approach to them as an artistic composition is the familiar grouping of the three Graces. It is true that the Graces, as we know them, are three distinct persons; that is, they are three sisters; but the number of them varies, as in Athens, where they were only two, and the fact of sisterhood itself points to a unity in the original idea. Whatever the explanation may turn out to be, the quadruple representation of Venus and Melicertes on the

DOORWAY OF XANTHUS FRIEZE. HEADS ENLARGED FROM FRIEZE.

sarcophagus is at present extremely curious. The lid, which is also in many fragments, has two Sphinxes at each end confronting each other, similar to those on the Lycian frieze.

In connection with the close resemblance of this sarcophagus with the Lycian frieze above described, it should be remembered that there is no great distance between the shores of Lycia and those of Cyprus, and

Lid of Marble Sarcophagus.

that the conditions of art in the one country might reasonably be expected to resemble those of the other in some points, especially as both Lycia and Cyprus had a mixed population, of which a considerable portion was Greek. In the still undeciphered language of Lycia there are several letters identical with those of the alphabet of the recently discovered Cypriote, while others differ very little.

The border of ornament sculptured at each end of the two sides of the sarcophagus has a strongly Assyrian character, which is also the case with regard to the border of lotus flowers along the top. With reference

to the Assyrian influence on Lycian art I may quote what is said by Layard (Nineveh, ii. p. 291): "The Persians introduced into Asia Minor the arts and religion which they received from the Assyrians. Thus the Harpy tomb and the monument usually attributed to Harpagus at Xanthus, and other still earlier remains, show all the peculiarities of the sculptures of Persepolis, and at the same time that gradual progress in the mode of treatment—the introduction of action and sentiment and a knowledge of anatomy, which marks the distinction between Asiatic and Greek art. . . . There is one monument, however, from Xanthus, which particularly deserves notice from its connection with Persian and Assyrian art and religious emblems. I allude to the fragment of a tomb in the British Museum, on which is represented a figure struggling with and piercing a rampant lion. The sculpture is so peculiarly Assyrian in its treatment—identical representations being found on the monuments and cylinders of Assyria—that there can be no doubt as to its origin." There are also two other monuments, discovered at Golgoi, which present a very striking resemblance to Lycian art. They are two oblong steps or stools; the one having a bas-relief of the Lycian Chimæra, and on the other a group of a lion devouring a bull, which may be compared with the group of a lion devouring a stag on one of the archaic friezes from Xanthus. These stools are figured p. 159, and had before been engraved alone with the great sarcophagus in the Atti della Reale Accademia di Torina, vol. xi. pl. 4–5.

Terra-cotta Vase found in a Tomb at Amathus.

In the chambers adjacent to that in which the great sarcophagus was found were two plain sarcophagi, one in white marble and the other in calcareous stone, both of which had been greatly damaged. The discovery of this tomb by previous explorers seems to have been due to mere chance, as an opening was found pierced through the roof, by which the descent had been made. Once inside, the door would be apparent, and would be used as an exit. At what period this had occurred, it is difficult to determine, though some rude figures traced upon the walls, seemingly with lamp smoke, of a brownish colour, and presenting in one case a likeness of a knight, would indicate the presence of soldiers of the army of the Crusaders. Whoever they were, it was evident that they had endeavoured to expel the foul air of the chambers by lighting fires, the ashes of which, along with pieces of carbonized wood, were found on the pavement. The fact that these pieces of unburnt wood became pulverised under the slightest pressure of my fingers, would also indicate that this previous visitation of the tomb had taken place a considerable time ago.

The roofs of the four chambers are flat, and each is composed of three large stones. The entrance chamber is nine feet seven inches in height, thirteen feet four inches in length, and twelve feet three inches wide. This tomb was discovered at a depth of thirty-nine feet and a half beneath the surface of the soil. The three chambers are each twelve feet nine inches long, seven feet ten inches high, and twelve feet nine inches wide. The pavement is formed of oblong stones from three to four inches thick, and varying from one foot and a half in length, which are as carefully joined together as those of the best modern pavement in Cyprus.

The sarcophagi were all placed on the pavement,

except in one tomb, in which I discovered two sarcophagi, one of them being of fine white marble, and having sculptured upon it a female head of colossal proportions, in early or archaic Greek style, and the other was of calcareous stone and plain. Both were raised ten inches above the ground, and supported on six flat stones, three at each end. In the wall near the head of the stone sarcophagus, there was a niche five inches in length, the same in width, and seven inches deep, the interior of which had been blackened by the smoke of an earthenware lamp, which it still contained.

The usual height of the doorway of these tombs is four feet ten inches, and the width three feet nine inches; the doorway which forms the entrance of the tomb is closed by a massive stone from the outside. In one instance I found the closing stone unusually large, measuring four feet ten inches in width, by five feet ten inches in height. My men worked nine days at this tomb, having dug to the depth of forty-nine feet, in three different places, before the exact position of the entrance could be ascertained. When a corner of the huge stone came in view, and its position assured them that it had never been removed, nothing could exceed their delight. The great size of the stone and its apparently intact condition, raised their hopes very high, and aided by the promise of a liberal reward they laboured for some time with great enthusiasm, believing that the wealth of old Cinyras was contained behind it. Alas! for a diggers' dream! They came suddenly upon a hole in that massive stone, which perfectly accounted for its having remained in situ. The hole was large enough for the passage of a man's body, and had evidently been used previously as a mode of ingress by those who had found the removal of the colossal stone impossible.

This discovery was sufficient to change all the brilliant hopes of my diggers to sudden gloom, a characteristic of the variable Cypriote temperament; nevertheless, eight of them laboured with pickaxes and levers for its removal; but all effort proved vain, and they were obliged to enter in the same way as their predecessors.

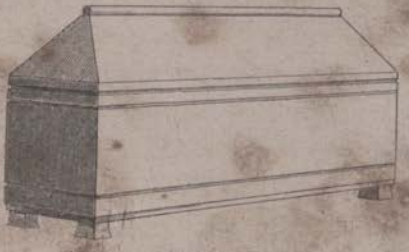
Theocharis, one of my chief diggers, speedily divested himself of his superfluous clothing, and, as was his wont, entered first, previously making the sign of the cross. I asked him what was the meaning of this devout act, and he replied that it was his custom to do so upon entering a deep tomb, in order to keep away the evil eye, and that no harm should befall him. The short prayer which he added is, however, not more than occasion requires, as not unfrequently the earth has fallen in upon the men, to their very great danger, and the foreman himself remained once buried for a couple of hours before he could be relieved. Dr. Justus Siegismund, a young German philologist of great promise, who had helped considerably in deciphering the Cypriote dialect while visiting these tombs in 1876, during my temporary absence from Amathus, was in the act of coming out of one of them, when he fell back into it, and was instantaneously killed.

The confusion that reigned inside the tomb I am now speaking of is beyond description. I looked in and saw Theocharis, who had lost his right arm when a boy, with his only hand covering his head (a sign of wonderment and great disappointment with him), standing upon a pile of decayed human bones, and fragments of sarcophagi all lying pell-mell. I confess that after so many days of fruitless labour, passed under a scorching sun in a waste where one is deprived of every ordinary comfort, my own disappointment almost equalled that of my diggers. This tomb was composed of two rooms, and

contained fifteen sarcophagi, all broken to pieces. Fortunately, none of them had been sculptured. They had been originally piled up by threes, but those who

Inside of the Tomb.

opened the tomb before had thrown down and smashed the upper ones, in order to get at those beneath, and contented themselves with cutting large holes through



Shape of Plain Sarcophagus.

those on the ground, without removing them from their places. In this tomb they seemed to have reaped a good harvest, for the large pieces of bones and skulls were separated and heaped together apart from the pul-

ALABASTER VASES.

verised remains, which appear to have been passed through a sieve.

After the employment of fifteen men for two days in the removal of the fragments of sarcophagi, human remains, and rubbish, I found piled up in a corner of the inner room to the right of the doorway the fragments of sixty terra-cotta vases, having the same characteristics as those found at Paphos, Idalium, Golgoi, and elsewhere in the island; besides sixteen alabaster vases, mostly injured by damp and time; several fragments of opaque glass; a few green glazed terra-cotta amulets, of Egyptian manufacture; two terra-cotta figures of Astarte; some thirty objects in copper, such as mirrors, discs, pateræ, bowls, and vases, very much oxidised, adhering firmly to each other, and which seem to have been purposely thrown inside a large copper caldron and then smashed, as the latter had entirely lost its original shape. This mass weighed over seventy pounds. Among the fragments of vases were found the remains of a wooden box, handsomely inlaid with bronze. This box, without doubt, was once hidden in

Terra-cotta Oenochoë with Strainer.

Terra-cotta Statuette of Astarte.

an aperture in the roof of the first chamber, which we found had been discovered on the removal of a stone slab lying on the floor, and which, upon replacing it, fitted the mouth of the opening. The measurement of this cavity was two feet three inches long, and fourteen inches high by ten in width. The nicety with which this stone fitted its place in the roof would seem to have defied detection; but the marauders who had previously ransacked the tomb seem to have been professionals in their work, as it had evidently been

Egyptian Porcelain Divinities.

removed with care, and by the employment of small tools.

In examining the contents of the copper caldron, I discovered an iron dagger, the fragments of a shield engraved with a row of animals, and the remains of a silver bowl, which from its oxidisation must have been mistaken for other metal by the marauders, and thrown into the caldron as if of no value to them.

Both these important fragments have been engraved in the French Revue Archéologique (1875), and ably described by my learned friend Mr. Georges Ceccaldi, though I do not agree with him in some of his explanations and conclusions about the representations

SILVER PATERA FOUND AT AMATHUS.

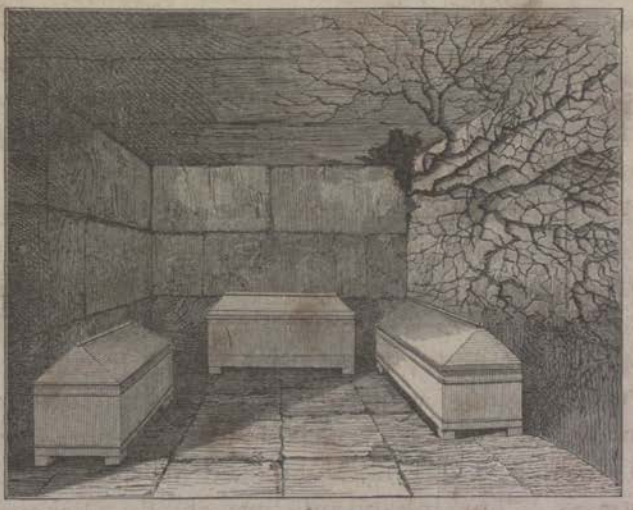
PLATE XX.

BOSS OF SHIELD, FOUND AT AMATHUS.

on the silver bowl, between which and the representations on the great sarcophagus it is easy to perceive that there is a great resemblance. The mystic or sacred tree is almost identical with that on the borders of the sarcophagus; the dress of some of the warriors, their head-dress, the accoutrements of the horses, the shape of the chariots, and the style of execution, show that both belong to the same epoch. I am of opinion that these, as well as the greatest part of the monuments I discovered in Cyprus, were made in the island, as this mixture of Greek, Egyptian, and Assyrian, which I call "Cypriote art," is not met with elsewhere in any monument that I am aware of. As to the sarcophagus no doubt can be entertained on this point, since it is cut out of a rough and hard sandstone, which is peculiar to Amathus, and to another locality on the eastern coast of Cyprus.

The quantity of objects in copper and bronze found in these tombs, though mostly destroyed by oxidisation, is much greater than that found in the extensive necropolis of Idalium. I observed that in the localities where copper mines are known to have existed, as at Amathus and Curium, the ancient tombs contain a much larger per-centage of works in that metal than elsewhere. The same thing may be said of the few graves I opened in the neighbourhood of Tamassus. The fact that almost all these bronze objects were plain and roughly made, is for me an additional evidence that they were made in Cyprus. From this group of tombs, among the objects left behind or over-looked by those who had entered them before, I extracted curious little rings, some in bronze, and others in silver, the use of which it is not easy to determine; a few Egyptian and Babylonian cylinders of soft glazed clay, also several rings of solid gold, but roughly made and of no artistic value; a large quantity of broken jars

of earthenware and bronze bowls and pateræ, all plain, and so oxidised as to fall into a fine green powder at the first touch; also some copper hatchets and iron arrow-heads, but no inscriptions, glass, lamps, or coins were found.



Interior of the Tomb, showing the Skeleton Plant on the Walls.

In one of these tombs I observed what I have never seen in any other, namely, a skeleton plant almost black in colour, which embroidered the wall and roof like a network of lace with its delicate tracery. It would seem that Nature, commiserating the spoliation which the tomb had suffered, came with sympathetic hand to lend her own more appropriate adornment.

West of these tombs, but facing the east, I discovered nine oven-shaped caverns, containing such a quantity of bones that I was extremely curious to examine one thoroughly. Accordingly the earth was removed, and I counted no less than sixty-four human skulls. There was also a promiscuous mass of bones, among which I remarked jaws and teeth of camels, horses, and sheep, or goats. I should here state, that

in the most ancient tombs, whether at Dali, Aghios Photios, Paphos, or Amathus, I have often found teeth of animals, especially of camels; and even in the richer tombs containing the sarcophagi, bones and teeth of quadrupeds have been exhumed. These nine caverns would have been infinitely too small to contain the amount of bodies indicated, and I believe therefore that they were ossuaries for bones, removed from the rock-cut tombs to make way for other bodies. The very fact that no vases or other objects were found inside, corroborates this view.

In the tombs along the sea-shore, of which there are many yet to be opened, no animal remains have been found with the dead bodies, except sometimes pigeon or chicken bones, and egg-shells in clay dishes, which were probably the remains of the funeral repast.

Twenty minutes' walk east of these tombs there lies on the western declivity of a low hill, a small village called Aghios Tychona, composed of about twenty-five houses. The inhabitants are chiefly Christians of the Greek creed, with a sprinkling of Mussulmans. The latter bear a very bad reputation, and belong to the lowest class, murder and cattle stealing being their chief occupation. The village is principally built with stones from Amathus, among which are fragments of some few capitals, columns, and other architectural remains. It contains a church dedicated to St. Nicholas, to which is attached a decrepit priest nearly a hundred years old. In the spacious court-yard of the church, which does duty also as a burying-ground, I found inserted in the enclosure wall, a bas-relief in calcareous stone three feet two inches high by twenty-two inches in width, representing a youth holding a dove in his left hand. It is said to have been brought many years ago from the top of the hill of Amathus. It is a rude sculpture, apparently very

old, and in a poor state of preservation. I observed also several Greek inscriptions and sepulchral stelæ which had been found in tombs near the sea-shore, and do not date farther back than the first century of the Christian era. The chief support of the inhabitants of this village is derived from stone cutting, and the breeding of cattle; to this has come the ancient kingdom of Amathus, which was one of the wealthiest in Cyprus!

I made considerable explorations on the surrounding hills and mountains in search of the ancient copper-mines of Amathus, which were considered the richest and most extensive of Cyprus. I expected to find some scoriæ or other indications in the neighbourhood of the ancient city, which would enable me to recognise them; but although I made several excursions for that purpose, and crossed the range of mountains in the plain of Mesaoria, where the royal city of Tamassus is said to have existed, yet I failed to find any traces of them. In the vicinity of Aghios Heraclidion and Petra there are many ancient tombs, some hewn in the rock, and others merely excavated in the earth, as at Dali. These probably belonged to the inhabitants of Tamassus. An intelligent peasant of Petra told me that he and his father while cutting wood had found a large mound of copper (probably of scoriæ) on the north slope of these mountains, but when I asked him to bring me to the spot, he declared that he had forgotten its exact locality. It is more than probable that the Amathus and Tamassus copper mines were in this range of mountains, as among the fragments of loose rock lying on the surface I picked up some which contained a certain quantity of copper. A mineralogist would perhaps be able to detect other indications which would be unnoticed by my inexperienced eye.

During my long encampment at Amathus I visited

also another range of hills west of these ruins, on the summit of one of which, very difficult of ascent, situated between the two small villages of Aghios Dimitri and Fasuli, I found the ruins of an elliptical structure measuring twenty-seven feet by sixteen. Its area was strewn with pieces of broken statues, upon two of which an eagle was carved. I discovered also on the bases of two life-size statues to which the feet still adhered, Greek characters roughly but deeply cut in the calcareous stone (see Appendix). I should have liked to explore this spot thoroughly, as these ruins are not improbably those of a temple dedicated to Jupiter, but I had brought neither a tent nor provisions with me, and so was obliged to content myself with having the stones on the surface turned over in search of inscriptions.

Statue of Veiled Female.

While thus occupied with half a dozen men, we found ourselves suddenly enveloped in a dense smoke. The slopes of the hill were in a blaze, the thick brushwood which covered them being all on fire, the strong wind which always prevails on these hills causing it to spread so rapidly that we were in danger of being roasted alive. We ran down the hill in so great a hurry that we forgot the saddle-bags. That the fire was not accidental was very evident, but the motive of the incendiary was unaccountable. During my travels in the island I had always met everywhere with the greatest kindness and respect.

The animals which had been left grazing had dashed

off, frightened by the flames, and it took some time to catch them. While the men were in pursuit of them I sent for the notables of both villages, who represented the local authorities. My object was to ascertain whether the conduct of any of my men had excited the animosity of some peasant.

On their arrival they declared that no injury had been done to anyone by my diggers, but that a certain Turk of Aghios Tychona, called Kara Ahmet, who was a professional cattle-stealer and had been involved in the murder of an English subject at Limassol some years before, and had just been released from prison, had been seen prowling round the hill, and was undoubtedly the author of the mischief. It appeared that he had applied in vain to my chief digger for employment, and imagining that the refusal came from me, determined thus to revenge himself.

By the application of a few matches he had fired the hill on all sides and then ran away with my saddle-bags, which were thus preserved, and in which he expected to find money and other valuables, but they contained only a few oranges and some bread. He had however been seen and recognised by the red-haired priest of Aghios Dimitri and by several other peasants. I was determined to have him caught and severely punished, though as he was a desperado, some caution was necessary. I therefore sent my cavass Mustafa to the Caimakam of Limassol, with a request for two policemen, and with an explanation of the reason for which I desired them.

Then I despatched my foreman on the swiftest mule I had with me to Aghios Tychona, where this Ahmet lived, to watch his arrival and movements. The latter, as I expected, knowing all the short cuts through the mountains, arrived about the same time, and as he thought safely and unseen, and the saddle-bags with him.

Mustafa, with the policemen, entered his house shortly after, and he was pinioned and brought before me at Amathus, whither I had returned, for examination; but refused to make any reply to my questions. I sent him direct to the Governor-General at Nicosia, who kept him in prison for several months. Two of the prisoner's brothers living at Aghios Tychona gave out hints of their intention to be avenged on my cavass Mustafa, who did not feel very comfortable in consequence for some time, though I assured him there was no danger of their making any such attempt. Nevertheless, in view of the bad reputation which these men bore in the village, a few precautionary measures were adopted in our little encampment, which was very near that village.

One night as I was just falling asleep, I thought I perceived some movement of my tent, and as the mosquito-net was secured to the transverse pole, I soon became aware that I was not dreaming. Someone was evidently endeavouring to effect an entrance from beneath. I have always preferred, when travelling in Cyprus, tent life to the poor comforts which the smaller villages offer, though pitching my tents always sufficiently near them to make provisions and provender easily attainable. On these occasions I invariably slept with a revolver under my pillow, though, as I have said, never, excepting on this night, finding a necessity to use it. In this instance, however, I stealthily reached my revolver, and cocking it, waited for further developments. I could clearly distinguish the noise made in the effort to dislodge one of the tent pins, and shortly after a shock-head of black hair intruded itself beneath my tent, while I clearly saw a dark form crouched upon the ground; I did not wait longer, but pulling the trigger sent a ball whizzing through its brains; what with the howl that followed, and the detonation of the

arm, all my men flocked round me in a few seconds, confused and frightened; but their alarm was soon changed to merriment when the robber was found to be a big black dog, which, attracted by the savoury smell of a roasted partridge left from supper, had come uninvited to appease its hunger.

The mountains which environ Amathus present a desolate aspect, and a death-like stillness prevails at all hours of the day. The vegetation is very scant, the locust tree alone lending now and then with its thick and lustrous foliage a friendly shade to the traveller. Herds of sheep and goats may be seen in the distance, grazing upon dry grass and the stalk of last year's crop of barley.

Before leaving for the west to explore Curium, the removal of the white marble sarcophagus with the female head sculptured in high relief upon its lid, the discovery

Lid of Sarcophagus.

of which I have before alluded to, occupied much of my time and thought. With the means at my disposal it was a difficult undertaking. We had no pulleys or other machinery for raising weights, and were obliged to rely solely upon ropes and force of hand. Nine hours of the most arduous labour were consumed in bringing it to the surface. It was then placed upon a low cart made expressly for it, and thence dragged slowly over rough fields strewn with stones by eight oxen and fifty men, both men and beasts working with equal energy.

We left the field at noon, and although one can walk from there to the shore in twenty minutes, we did not cover the distance till six o'clock in the evening, having had to repair the cart, which groaned under the weight, more than a score of times. Notwithstanding this I had the pleasure of seeing it before nightfall safely conveyed on board the "Mahòna," which was lying in waiting for it, and was soon under way for Larnaca.

The Governor of Limassol had been informed early in the day, with the usual oriental exaggeration, that the American Consul was removing some extraordinary object from the ruins of Amathus; consequently, pending "our march to the sea," two zaptiehs or mounted Turkish policemen arrived, their persons fortified by the customary array of pistols and cutlasses, which the rust of ages has rendered perfectly harmless. They appeared to have received orders only to watch the proceedings, and accordingly never dismounted, but kept at a respectful distance. Once, however, while the cart was undergoing repairs, the curiosity of one of them became too strong for control, and he approached somewhat nearer, but upon my making a sign to my Consular Guard to order him back, he politely bowed, and immediately retired.

When the sarcophagus had nearly reached the seashore and the policemen saw a boat flying the American colours in readiness to receive it, they galloped away at full speed towards Limassol, and two hours later, just as the sarcophagus was about to be placed on board, an officer of the police of Limassol came dashing up with the information that the Governor was on the road to visit the "wonder," and requested me not to ship it until he had an opportunity of seeing it; to which request, as may be imagined, I paid very little heed, and the sarcophagus went safely on board without unnecessary delay: the white sails filled, and the

"Mahona" glided with a steady motion from the shore just as the Governor of Limassol and his numerous suite approached the spot.

At the period of which I speak the Governor of Limassol was a fanatic Turk of the old school, and an intense hater of all Christians. Shrewd as all semi-educated Turks naturally are, when he saw that he had arrived just a moment too late to interfere with my shipment he changed tactics, and dismounting at a certain distance from where I was standing (an oriental mark of respect), advanced towards me with all seeming friendliness and affected humility. After cigarettes had been handed and the usual trivial compliments exchanged, he began to apologise for the lateness of the hour in making his visit, saying that he had ordered his horse to be saddled the moment he had heard of my presence in his province, and now came to offer me a guard of policemen for my personal safety (mark the incongruity!) while in the neighbourhood of Aghios Tychona, as he heard I had experienced some trouble with some of its inhabitants, and if anything else lay in his power to aid me I had only to command him. Of course I did not believe a word of what he said, yet I thanked him for his polite interest in my welfare; but replied that I required no other protection than that of my own men, and that throughout all my long wanderings in the island I had never encountered any danger. He did not make the slightest allusion to the now vanished sarcophagus, and after a few more insipid compliments rose and asked permission to leave, which was gladly accorded to him.

On the southern slope of a hill not far from Aghios Tychona, and where Hammer wrongly placed the site of the Temple of Venus, are still to be seen sufficient remains of a wall to suggest that a building of some kind had once existed there, and I decided to inspect it

more closely should I have a leisure moment before leaving Amathus. Being awakened one morning earlier than usual by the persistent mosquitos I rose, took my gun, and started alone for the place, leaving my diggers near by, still wrapped in their blankets slumbering on the hard ground that unconscious sleep which the bed of down does not always bring. In spite of making several detours on the way in search of partridges I reached the spot before sunrise. Enjoying the solitude in which I believed myself, and while climbing a jutting rock in order to reach the largest portion of the standing wall, I was startled by the voice of a man reading aloud in a nasal and unbroken tone. I coughed, and the sound immediately ceased, but after a moment proceeded as before. Upon reaching the wall I found a Greek priest reading from a book to some nine or ten stone cutters. I made a sign to the priest (who upon my appearance had stopped) to proceed, and uncovering my head, waited a little way off until the prayer was over. Upon its termination the men dispersed, and I approached the priest to make some inquiries, and from the old man's lips gathered the following story. "Formerly a church stood where are now these few ruins—a very long time ago, more than 200 years ago!" The old priest eyed me askance as he said this, fearing my archæological knowledge might dispute such remote antiquity; but the building was even more ancient than he imagined, being of the early Byzantine period. "The church was dedicated," he continued, "to Aghios Tychona, who had been killed here, and to this shrine was attributed the miraculous power of curing epileptics. Many years ago there existed one of our Bishops—a bad man, God forgive him!—who ordered the church" (in danger of falling, I suppose) "to be pulled down and a new one to be built with the same stones at a little distance, but the Saint would not permit such a

desecration, and appeared in a dream to all the villagers of the neighbourhood in the same night, and told them to oppose so sacrilegious a demolition by force, which I assure you they would have done if the Bishop had not desisted. As a punishment the Bishop was afflicted with epilepsy, became crazy, and in a fit destroyed himself."

What, however, the "wicked Bishop" was not permitted to do, time and the want of repairs have accomplished. A mass of rubbish and stones, with here and there a piece of wall a few feet in height, are all that remain to mark the spot of the "martyred Saint;" but a Greek priest comes every Monday in the year at break of day to pray among the stones. Before ascending the hill he rings a hand-bell, and those peasants who wish gather there together for prayer. I asked the priest why the church in the village near by, called Aghios Tychona, was dedicated to St. Nicholas instead of to St. Tychona, and he seemed a moment puzzled, then in a grave tone of voice answered that the "Saint" had forbidden it.

The early morning, with the earth still bathed in dew, the sun just rising, throwing its glories over sea and land, the solemnity of the hour, the profound tranquillity that reigned around, where nought met the eye that told of man, fitted so well with the scene of prayer, and the legend I had just been listening to, that a melancholy charm invested these simple ruins for the moment, which more pretentious ones at a different hour would have failed to convey; and I sat down on the base of a broken column to muse on the great lesson so often repeated, of the finiteness of man, while Nature in her grandeur rolls on, "the same yesterday, to-day, and for ever."

View of Curium.

CHAPTER XI.

CURIUM.

Curium founded by Argives.—Identification of site.—Traces of town in plain below.—Theatre, several temples.—Hippodrome and aqueduct.—Cisterns or granaries, public wells.—Exploration of one of the temples.—Mosaic pavement.—Rock-cut vaults containing treasure.—Description of their contents.—Gold armlets with name of king of Paphos.—Tombs in neighbouring hills and plain.—Discovery of Temple of Apollo Hylates.—Greek inscriptions.—Statues from the neighbourhood.—Journey to Cape Gatto.—Discovery of Kuri, its cemetery.—Wild cats and asps.—Ruins of Greek convent at Acrotiri.—Return to Larnaca.—End of explorations.—Departure from the island.

TRAVELLING due west from the ruins of Amathus or Palæo-Limassol, as the site is now called, after a ride of five hours, mostly through a fertile and well

irrigated plain, shaded by carob and olive trees, in which are situated the large town of Limassol, and the small but picturesque villages of Kolossi and Episkopi, we reach the western shore of Cyprus, near which once existed the royal city of Curium.

Built, like an eagle's nest, on the summit of a rocky elevation some 300 feet above the level of the sea, and almost inaccessible on three sides, the city must have defied in former days all foes, whether armed with bow and arrows, or with shield and spears; and her inhabitants must have enjoyed from that eminence with the fine bay stretching away from the foot of their mountain, the lovely scenery which still presents itself on every side.

At a short distance one would take this rock for the walls of a huge mediæval castle in ruins; but if the traveller coming from Episkopi approach it nearer, he will be surprised at the patience, labour, and ingenuity of the people, who, having selected that excellent spot for their habitation, forced the gigantic rock to take the shape they wished, and to become subservient to their need, and that too with the poor tools at their command, of which traces are still visible. The rock is of common calcareous sandstone, and has been cut, on the east and south sides, into a quite perpendicular face.

Forty feet up from the ground a large plateau is cut on the slope, about 100 feet wide, and then scooped 25 feet deep, resembling a moat round a modern fortress. This is all that meets the eye of the traveller when he has approached within a few yards of the rock; but if he ascend the little slope, and from the plateau look into the ditch, he will be astonished at what he beholds. The idea that this ditch was excavated for a defensive purpose alone, in order to render a sudden assault upon the city impossible, is dispelled, and a feeling of admiration arises, when one remarks with

what care every inch of available space, both at the base of the rock and in the wall opposite, has been husbanded for the purpose of building another city—the city of their dead. Thousands and thousands of rock-cut tombs once occupied this space. Those at the base of the rock resembled perfectly in form and size the tombs at Palæo-Limassol. In the wall facing the ditch they were in three regular tiers, but most of them are now destroyed. The first consisted of oven-shaped tombs, forming as it were an arched structure for the support of the upper ones, which were rectangular, much larger, and finished with great care. These were not, as in the first tier, mere cavities made to receive the bodies, but were in reality small sepulchral chambers cut in the rock, in the centre of each of which stood a sarcophagus, which was a part of the chamber itself, and in some instances rose twenty-two inches above the floor, while in others it was sunk below the surface, the edge or rim only appearing. It requires a close examination to convince one that the stone coffin and the sepulchral chamber are of one piece.

I was disappointed, however, to find that while the builders had paid much attention to the general plan of these tombs, they had not made them of the same size. In truth, I measured many of them, but did not find two of like dimensions. All differed in this respect from a few inches to a foot. Their average size is the following —height, six feet ten inches; length, eight feet; width, four feet two inches.

Not only had the builders honeycombed with tombs the base of the rock, the ditch, and the inner side of the wall, but they had cut their larger sepulchres, consisting of two or more chambers, into the slope of the surrounding hills—wherever, in fact, they found solid rock. Even the plain below, opposite the southern entrance, extending westward as far as the sea-shore, has not been

spared; those are the only tombs which had not been opened long ago.

At a later period a Christian village, the church of which, dedicated to Aghios Ermojeni, is still extant, had been built on a portion of this plain, almost at the foot of Curium. In its immediate vicinity I found small square foundations of houses, and some early Christian graves, but digging twenty-seven feet deeper I discovered that the whole ground beneath was full of tombs belonging to the early inhabitants of Curium, and occupying at least half a mile in extent. In a dale 200 yards east of this church, and at a depth of twenty-three feet from the surface, I met with a wall made of huge blocks of limestone four feet seven inches thick, cemented with mortar, and going eleven feet nine inches deep; its length I could not ascertain, as it extended beneath a cotton field belonging to a Turk on one side, and on the other reached the rock of Curium, where it abruptly ceased. The distance I was able to explore measured thirty-two feet. At another place, about 1000 yards south of this dale, I found a similar wall, but it ran in an opposite direction, also extending beneath fields cultivated and belonging to Turks of Episkopi, who objected to my further exploration on that spot.

The tombs in this plain are found at a depth varying according to the distance of the underlying rock, some being as much as forty feet, while others are only seven or ten feet below the surface. None of them had been previously disturbed; their doors were as hermetically closed as when the last body had been deposited. Unfortunately the roofs of most had fallen in, and the interiors were filled with fragments of rock and earth; for this reason few objects were got out intact. In the tombs where the roofs were thicker and had not fallen in, the earth had sifted in to the height of several

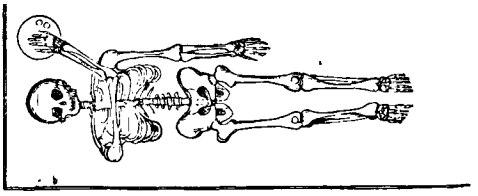
feet, but it was not very difficult to remove. The objects found in them were precisely in the position in which they had been originally placed. In no case were there less than two bodies. The stone slab having been removed from the entrance of one of the tombs, the first objects found were two earthenware lamps, coarsely and curiously made, lying in the doorway. Inside stood four amphoræ of a peculiar shape, upon one of which were traces of Phœnician letters inscribed with black paint; two of these were on each side of the doorway, and all were in an upright position. Further to the left, where some bones marked the spot on which the corpse had lain, was a plain gold ring, in the shape of a modern wedding ring, and two silver bracelets, finishing at the extremities with asp's heads; also two silver earrings, much oxidised, and a bronze mirror with a short handle.

Earring, identical with Phœnician earrings from Tharros.

On the right-hand side were a bronze cup, almost destroyed by oxidisation, and some earthenware vases with the same kind of ornament as those found at Idalium, namely, concentric circles, zigzag lines, and chequers, but upon a red-coloured ground.

From the objects found in this tomb, it is evident that it had contained two bodies, a man on the right, and a woman (probably his wife) on the left. The same peculiarity I remarked here as I had also in some tombs at Idalium and at Ormidia, that the right arm of the skeleton was placed across the breast, the hand resting in a dish at the side of the head. I call the attention of archæologists to this fact (an exact drawing of the skeleton is seen at page 298), as it is inexplicable to me. I may, however, mention

that among the antiquities discovered by Layard, and now exhibited in cases in the British Museum, are several circular bronze bowls, each containing the bones of a hand. But whether he found them in tombs, or under what circumstances, I have not been able to learn.



Skeleton with Hand in Dish.

The rock of Curium shows the ravages of time in numerous seams, presenting in some places the appearance of a colossal sponge. Enormous pieces of it, split from top to bottom, are ready to fall at any moment. Blocks, many tons in weight, which had been excavated into tombs, have already fallen, no one knows when, filling up the ditch in several places, and shattering in their fall the tombs beneath. The inhabitants of Episkopi (a village which came into existence during the reign of the Lusignan kings, 1200 A.D., and was held as fief by a brother of Catherine Cornaro) have for generations found in these blocks abundant material for the construction and repair of their dwellings.

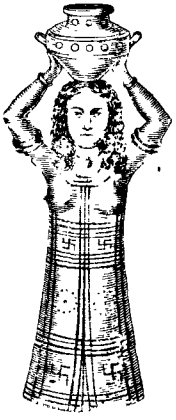
Curium had been originally the settlement of an Argive colony, as we gather from Strabo (xiv. 683) and Herodotus (v. 113), but no special leader is assigned to it, since the explanation of its having been founded by Cureus, a son of Cinyras, as given by Stephanus Byzantinus, cannot be accepted. This Argive origin is further confirmed by the importance which Curium attached to the worship of Apollo, and by the fact that among the neighbouring villages or small towns, which appeared to have been leagued with Curium, was one named

Argos. Possibly Engel is right (i. p. 237) when he conjectures that Dmetor the Iaside, whom Ulysses calls King of Cyprus (Odyssey, xvii. 442), may have been of the Argive family of Iasos, and more strictly only King of Curium. With this apparently Greek origin, it is strange that in the revolt raised against the Persians by Onesilos of Salamis, the King of Curium, Stasanor, should have deserted to the Persians (B.C. 498). At an earlier period we find a King Eteandros included among the Cypriote monarchs who paid tribute to Esarhaddon, and whom he directed to send building material for his palace at Nineveh. But on the whole Curium appears to have taken very little part in the public affairs of the island. In the time of Alexander the Great, we find the King Pasicrates sending ships to assist him in the siege of Tyre. The city of Curium had three entrances, one on the south, one on the west, and a third on the north side, near the present road to Paphos; the first and second are still visible. The southern entrance, a square opening hewn in the rock, is 56 feet wide. A flight of steps led up to the gate, bridge, or whatever else closed this entrance, which is still marked by the fragment of a column standing on its original base.

The western entrance faces the bay, and seems to have been the principal one; but no traces of steps or road leading to it can now be seen. On either side had been a small building (probably watch-towers for a guard), now represented by two shapeless mounds of débris. I explored one of them, and found it exactly 25 feet square; both were connected with the wall which had encircled the crest of the hill. Entering the city from the southern gateway, and walking a few minutes in a north-easterly direction, one meets with the ruins of a semicircular structure, measuring 720 feet in circumference, probably those of a theatre. In the immediate vicinity is a quantity of stones, broken

pottery, and other rubbish, with small square foundations underneath, which indicate the business quarter of the city.

The area of Curium was much greater than that of Amathus; and though the foundations of its wall on the north side are only half-an-hour's walk from the southern entrance, yet beyond them there are visible remains of other ancient habitations. Except Neo-Paphos, there is no place in Cyprus which presents on the surface of the soil so large a quantity of débris. Pococke, who visited Cyprus for a few weeks, speaks of having seen remains of walls at Curium, but they were probably those of the Hippodrome which are on his route from Paphos. It is singular that the distinguished French archæologist, Count De Vogué, who in 1862 visited and, as he says, thoroughly explored Cyprus,* does not mention the ruins of Curium. "I counted seven spots where shafts of columns, either in marble or granite, are lying half buried in the ground, probably in the same position as when they fell centuries ago! In one place there are stone steps quite worn out by the busy feet which came and went to a cistern near by, probably a public well, where the Rebeccas of Curium resorted to fill their water jars at evening, and talk over the news and scandal of the day. In another spot a large *diota* lies broken beneath a rectangular stone, as undisturbed as if the crash had occurred but yesterday. Broken lamps, and handles of



Woman with Jar.

* "Quant à l'exploration extérieure de l'Ile, je puis le dire, elle a été aussi complète que possible; rien d'apparent n'a été omis."—*Revue Archéologique*, October, 1862.)

a diota inscribed, a large millstone with a copper ring riveted into it, and every where masses of broken pottery strew the ground. Now and then parts of the street pavements are visible, marked with the tracks of chariot wheels, and altogether the scene is one which fires the imagination to conjure up the ancient days of the city.

Hundreds of small mounds mark where ordinary dwelling-houses had stood. The larger ones we may conclude are the débris of public buildings or palaces. I explored some of the larger mounds, near which lay columns, and from the form of their foundations and the fragments of statues which they yielded, I judge them to have been temples.

One of these places, where eight shafts of columns of a brownish granite lay imbedded in the ground, attracted me more particularly, and wishing to measure some of them, I had two removed, and found their diameter to be $22\frac{1}{2}$ inches, and their length 18 feet. Under these shafts appeared a mosaic pavement, composed of small tessellæ of marble and stone, of four different colours—red, white, brown, and blue, inlaid in different patterns, and forming large lotus flowers. The columns had damaged the pavement considerably in falling, yet the whole design can be easily traced. After their removal the mosaic was found to be entirely broken up at several places, not by the force of the

Mosaic Pavement.

columns falling upon it, but by some treasure seeker, who, probably after having dug six or seven feet deeper, and having met with the eastern foundation of the building, had broken it up, and finding nothing beneath, had evidently abandoned the undertaking as unprofitable. This mosaic was laid upon a layer of charcoal about two feet thick, and beneath the charcoal there was a bed of sand about eight inches thick.

After carefully surveying the place, I decided to continue the excavations beneath that portion of the mosaic, inasmuch as it sounded quite hollow. In fact, after digging some twenty feet deeper than the treasure hunter had gone, I discovered a gallery excavated in the rock, eleven feet four inches long, four feet ten inches wide, and scarcely four feet high. One end of it evidently communicated with the building above, though only two stone steps, also cut in the rock, now exist. At the other end I found a doorway, carelessly closed by a stone slab. As soon as this stone was removed, there appeared an oven-shaped cavity, filled to within a few inches of the roof with fine earth, which, as usual, had percolated from above. After the removal of some three thousand baskets of this earth, another opening appeared in the north wall, which led into an inner room filled in like manner. I descended into the first chamber for the purpose of examining it, and while poking into the remaining earth with my foot-rule, I struck something hard, which turned out to be a bracelet, with several other gold objects in a small heap. This was unusual, as when gold ornaments are discovered in a tomb, they are invariably found mixed with bones, showing that they had been worn by the person buried. I could not even suspect my diggers of having temporarily hidden them there, in order to take them away at their leisure, because when they are removing the filtrated earth from a tomb, they have no

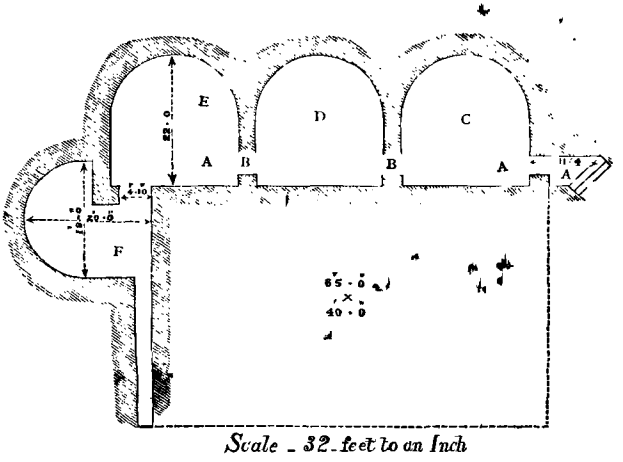
light, nor need any inside, and if, by some extraordinary chance, one of them had found those objects, he could have put them into his pocket without fear of detection, as I never had any of my diggers searched, even when strong suspicion existed against any of them.

After this discovery, I ordered all the earth to be removed from both chambers; this is seldom practised when the tomb is composed of one or two chambers only, because when they are filled with earth entirely (and this is unfortunately very often the case), it adheres so tenaciously to the roof that the diggers prefer to remove, by tunnelling, that portion of it from the right and left of the doorway, where they know the objects, if any, are always to be found, rather than to go through the long and laborious process of removing all the earth with baskets.

When the second chamber was half emptied, a third one was discovered, and a week later the doorway of a fourth made its appearance. A whole month was spent in simply removing the earth from these four rooms; but a layer was left in each of them, as usual, about a foot and a half deep. It is between this layer and the pavement that the sepulchral contents are always to be found. This performance my diggers call "trimming the tomb." When this was accomplished the gang was ordered off to some other work. I descended at last, and accompanied by the foreman, and a man carrying a lantern, began to examine diligently each room. These rooms had been roughly excavated in the limestone rock, by means of a copper or iron tool scarcely half an inch wide, the traces of which are plainly visible everywhere. Three of the rooms are very nearly of the same size, the fourth is a little smaller.

The accompanying plan will show the shape and the relative position of the four chambers. They are beneath

the eastern and northern foundations of the mosaic pavement. A. Passage facing south, and leading into the rooms: length, eleven feet four inches; height, three feet eleven inches; width, four feet ten inches. AA. Passage leading westward: height, two and a-half feet; width, two feet; length beyond thirty feet is unexplored. B. Doorways communicating with the rooms; they are



Plan of Treasure Chambers of Temple at Curium.

all of the same size: height, two feet seven inches; width three feet; depth of doorway, one foot four inches. C, D, E. Rooms: height fourteen feet six inches; width, twenty one feet; length twenty three feet. F. Room on the north-east corner of the mosaic pavement: height, fourteen feet; width, nineteen feet; and length twenty feet. G. Two steps cut in the rock, which led into the passage A.

After having measured each room and searched in vain for some inscription upon the walls, I retraced my steps to Room C, in which a few weeks before I had discovered the gold ornaments. The layer of earth was searched by my foreman, carefully and delicately, with the point of his knife; afterwards he passed it twice through his fingers; this done, the man with the

lantern took away this earth, again examining it, in case anything had been passed unobserved. The fellow bracelet to that found a month before, was soon discovered not far off, in company with two gold signet-rings having scarabs in agate with Egyptian representations engraved upon them; also four pairs of earrings and many gold beads, some of which were still strung alternately with rock-crystal beads upon a gold wire, and had as a pendent a little rock-crystal vase finely cut. I now remarked for the first time the total absence of human remains and sepulchral vases, and concluded that these vaults must have belonged to the building above.

Although no statuary or architectural fragments existed above these four rooms, with the exception of the granite columns already mentioned, yet I am convinced that the structure must have been a temple to which these vaults must have served as treasure-chambers. We know from Strabo (c. 421) that the treasures at Delphi were kept under the temple, and that during the Holy War Onomarchus set men to search for them, but alarmed by an earthquake they desisted and fled. In the rubbish removed from the surface of the mosaic were found several scarabs and cylinders in serpentine, with rough carvings upon them; a silver ring and three cylinders were also discovered beneath the mosaic pavement, in the direction of the two stone steps near a piece of wood, which may have been from its shape part of a ladder.

The pavement in each room was inlaid with blue pebbles on a bed of sand and plaster, as is the practice to this day in Cyprus; but even with this precaution the vaults must have been always damp, and unfit to be permanent repositories for such valuable objects. I was satisfied by the way in which the stone slab had been carelessly or hurriedly replaced before

the entrance, that whatever was to be found in those vaults would be objects which had been left behind under some unexplained circumstance. While reflecting thus I was very agreeably interrupted by an exclamation from my foreman, who rising from his reclining position, handed me two gold armlets, weighing over two pounds; but what to my eyes made them much more valuable, was the inscription in the Cypriote character, beautifully engraved on the inner side of each. The Cypriote inscriptions hitherto found in the western part of the island are read from left to right. That on the gold armlets consists of the following thirteen letters or characters, divided by a perpendicular line into two groups, of which the first is the name of a King of Paphos, who probably offered these armlets to some divinity in that temple.

It is as follows:

e - te - a - do - ro | to - pa - po - ba - si - le - o - s.

Ἐτεά (ν) δρου Τοῦ Πάφου Βασίλεως.

One of the Gold Armlets of Eteandros, King of Paphos.

The omission of the *ν*, and also the termination of the genitive *o* for *ου*, as in early Greek inscriptions, are peculiarities of the Cypriote dialect, which have already

been pointed out by philologists. There can hardly be a doubt that this Eteandros, King of Paphos, is the same whose name occurs under the form of Ithuander, in the list of Cypriote kings who brought tribute to the Assyrian monarch Esarhaddon (B.C. 672). This list is engraved on an Assyrian cylinder in the British Museum, and has been published in Mr. George Smith's "History of Assyria," pp. 129, 130, and in the "Records of the Past," iii. p. 108. Mr. Smith, after giving the names of the twelve kings of Palestine who had at this same time submitted to the Assyrian, proceeds with the list of the Cypriote kings as follows: "Ægistos, King of Idalium; Pithagoras, King of Kidrusi; Kin . . . . , King of Soli; Ithuander, King of Paphos; Erisu, King of Salamis; Damastes, King of Curium; Karmes, King of Tamissus; Damos, King of Ammochosta; Unasagus, King of Lidini; Puzus, King of Aphrodisia—ten kings of the island of Cyprus." All these monarchs sent presents, and Esarhaddon directed them to supply him with building materials for the palace he was building at Nineveh.

The "Records of the Past" (*loc. cit.*) gives a different reading of some of these names:

"1. Ekistuz, King of Edihal = Ægisthus, King of Idalium.

"2. Pis[illegible]ura, King of Kittie = Pythagoras, King of Citium.

"3. Itudagon, King of Pappa = "Dagon is with him," King of Paphos.

"4. Erili, King of Sillu = King of Soli.

"5. Damasus, King of Kuri = King of Curium.

"6. Rumitzu, King of Tamisus.

"7. Damusi, King of Amtikhadasta = King of Ammochosta (modern Famagosta).

"8. Unassagura, King of Lidini = Anaxagoras?

"9. Butzu, King of Upri . . . . = King of Aphrodisium.

"The ten Kings of Cyprus which is in the middle of the sea. Altogether twenty-two kings of Syria and the sea-coasts, and the islands, all of them, and I passed them in review before me." The name of Cyprus in the cuneiform inscriptions is *Atnan*, whence perhaps the Greek name for the island, *Akamantis*.

During the several days employed in exploring Room C, I remained in it the whole time, and every object was discovered in my presence. Scarcely a moment passed without some gold ornament being brought to light. These ornaments include numerous finger-rings, having in the place of a bezel a scarab or scaraboid attached by a swivel. These scarabs and scaraboids are of agate, onyx, carnelian, jasper, sard, chalcedony, and other stones; they are engraved with designs in intaglio, and had been used as signets. These signet-rings are, some in pure solid gold, and others massive silver; in a few instances the scarab is encircled in gold, but the ring is in silver and much oxidised. In many other instances the bezel of the ring is of gold, with a design engraved on it in intaglio. A detailed description, along with illustrations of all the important rings, will be found in the Appendix. As specimens of archaic Greek gem engraving, some of the intaglios discovered in this room perhaps surpass in beauty and style of execution anything of the kind previously known. It will be seen as a general rule that when the mounting is in solid gold, the engraving on the stone is of indifferent workmanship, and that in fact the artistic value of the ring rises in inverse proportion to its intrinsic value. There are also many gold rings set with stones which have never been engraved, including a large and very fine one with an amethyst and two nude statuettes wrought in gold with some fine granulated work. There is also a

number of solid gold rings without any work upon them, and a sceptre or mace in agate.

There was found also another class of curiously fashioned rings which have puzzled and still puzzle archæologists as to their use. They are in the form of coiled snakes, so made that they could not possibly have been worn on a finger, and are of every size; some have at one end either the head of a lion, goat, gryphon, or chimæra, while the other extremity finishes in a point not unlikely made to represent a snake's tail. Many of these rings are in solid gold, others are in gold but hollow inside, some in silver gilt, and others again in copper covered with a thin leaf of gold. Signor Alessandro Castellani believes that they have been worn as earrings, and points out that this shape of earring occurs on some of the stone statues found at Golgoi, and also on coins of Tarentum. Some of these rings are finely executed in the so-called Etruscan style, and so competent an authority as Mr. C. T. Newton undoubtedly is, considers them to be equal if not superior in their workmanship to the finest Etruscan jewellery.

Agate Sceptre.

A large number of earrings were found, mostly in

pairs and of many different patterns, but those which end in the head of a lion, bull, goat, or chimæra, are the most numerous. Of the many gold amulets found,

Rings with Chimæras and Griffons' Heads.

some are in the form of a head of the lion, bull, or calf, but there is one which deserves to be specially mentioned. It represents a Sphinx, and may be compared

Ring with Egyptian Design.

Ring with Cupids.

with the figures of that creature which occur as ornaments on the high crowns worn on some terra-cotta heads found at Citium.

Besides the massive gold armlets already described,

there are ten or twelve bracelets. Of these, some are in plain solid gold weighing from 200 to 300

Bracelet with Lions' Heads.

grammes each; others have at each extremity a fine lion's head. Two of them consist of gold bands over

Bracelet, with Rosettes.

an inch in width, and have rosettes, flowers, and other designs in high relief, on which are still visible in

places remains of blue enamel. The most interesting bracelet, however, is one with a large gold medallion in the centre. Within this medallion is an onyx which was originally set in a circle of silver, but the silver was so oxidised that it fell to dust when I tried to remove the earth from the bracelet. From this medallion hang four gold chains, at the extremity of which there is a gold amulet on which is an ornament similar to that on the large sarcophagus found at Amathus; the band of the bracelet is formed by

a great number of large ribbed gold beads soldered together three by three. Similar bracelets are seen worn by kings on the bas-reliefs from Nineveh in the British Museum. Another large gold medallion was found having beautiful granulated work, and like the other also set with an onyx in the centre, not unlikely representing the pupil of a human eye. This medallion had probably also formed the centre-piece of a bracelet. It has three loops at each side, but no gold beads were found beside it, as in the case of the other bracelet.

PLATE XXI.

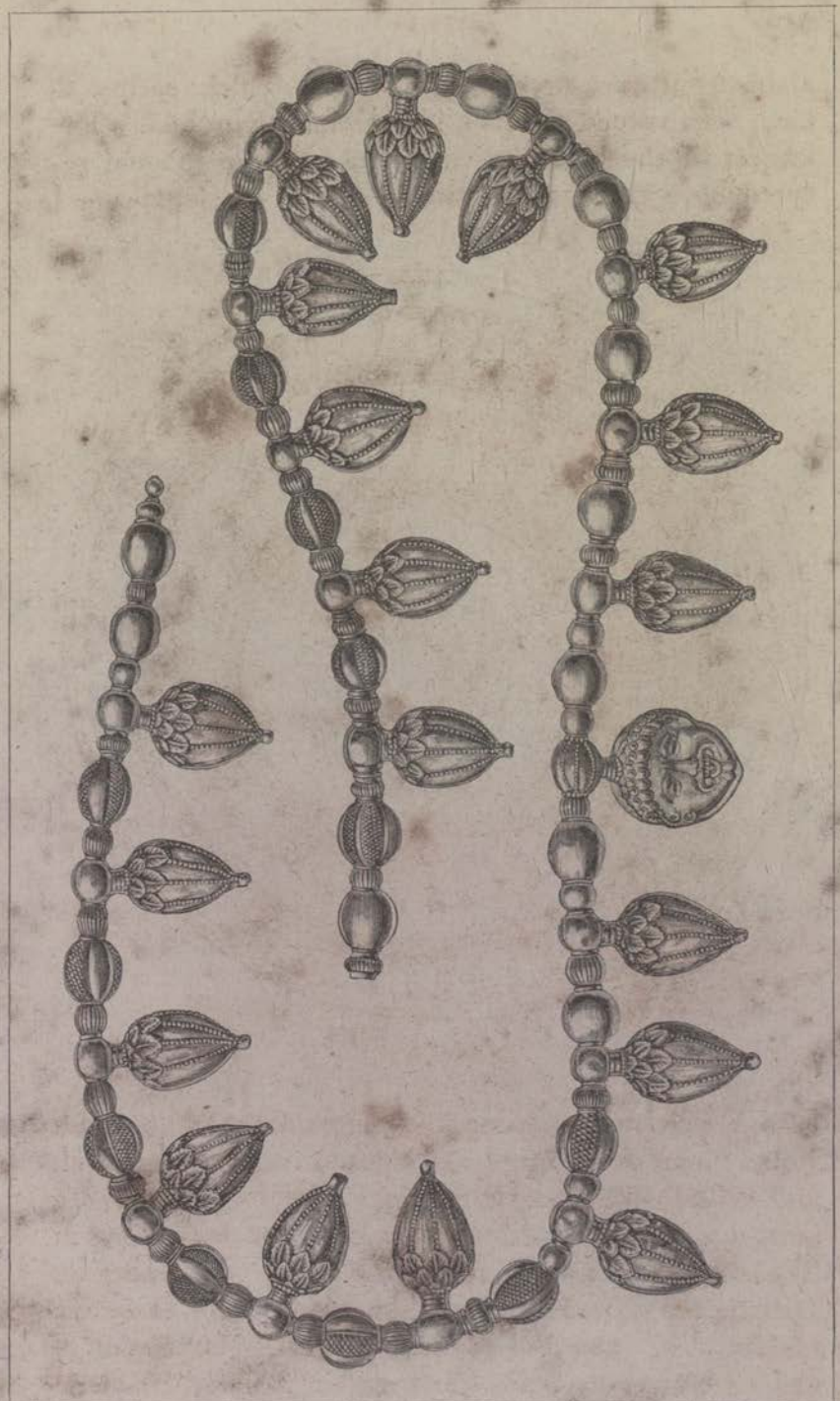
ER OBJECTS—FROM CURIUM TREASURE.

Among the score of fine gold necklaces found in this room, I will mention some here. One is composed of seventy finely wrought gold beads and some twenty large gold acorns as pendants, with a head of Medusa as a centre-piece. Another is formed of beads having pomegranates and segments of fruits as pendants, and a gold bottle as centre-piece. This bottle can be opened, and probably contained some delicate scent for the use of the Cypriote lady who wore it. A third necklace consists of a quantity of alternate lotus flowers and buds in gold, with an Egyptian head as centre-piece. A fourth has a number of small carnelian and onyx bugles alternating with very fine granulated gold beads and a number of gold amulets as pendants. A fifth is composed of alternate carnelian and gold beads with a carnelian cone (symbol of Venus ?) in the centre. A sixth is made of gold and rock-crystal beads, with a beautiful little vase of crystal as pendant; nearly the whole of this necklace was found strung on a gold wire in its original order. But the finest necklace is one made of a thick solid gold cord having at both extremities lions' heads of very fine granulated work, and with a curiously made gold knot forming the clasp at the end. Among the diadems some consist of thick gold bands and have concentric circles or lotus flowers embossed on them, while others are of thin gold leaves, with figures of animals and flowers stamped upon them. Of the vessels found in this room the principal one is a gold bowl with repoussé work representing two rows of palm trees, antelopes, and aquatic birds. In the design will be seen the same mixture of Egyptian and Assyrian influence which is the characteristic of early Phœnician art. This bowl has been published by Mr. Ceccaldi in the "Revue Archéologique." It appears to be of a much earlier epoch than the armlets of the Paphian king. In this room were also found three

alabasti in rock-crystal, a material which seems to have been valued as much if not more than gold. The largest of the three has a funnel and top in gold secured by a tiny gold chain to one of its handles. I

Gold Patera.

believe that this alabastos is quite unique of its kind. I also found a very large rock-crystal ring not engraved, and a seal of the same material with the design of a man and a quadruped roughly engraved or cut on it. There were found in the same room a number of Babylonian cylinders, three of which have Assyrian inscriptions. On one of them Prof. A. H. Sayce of Oxford University reads the name of an early Chaldean

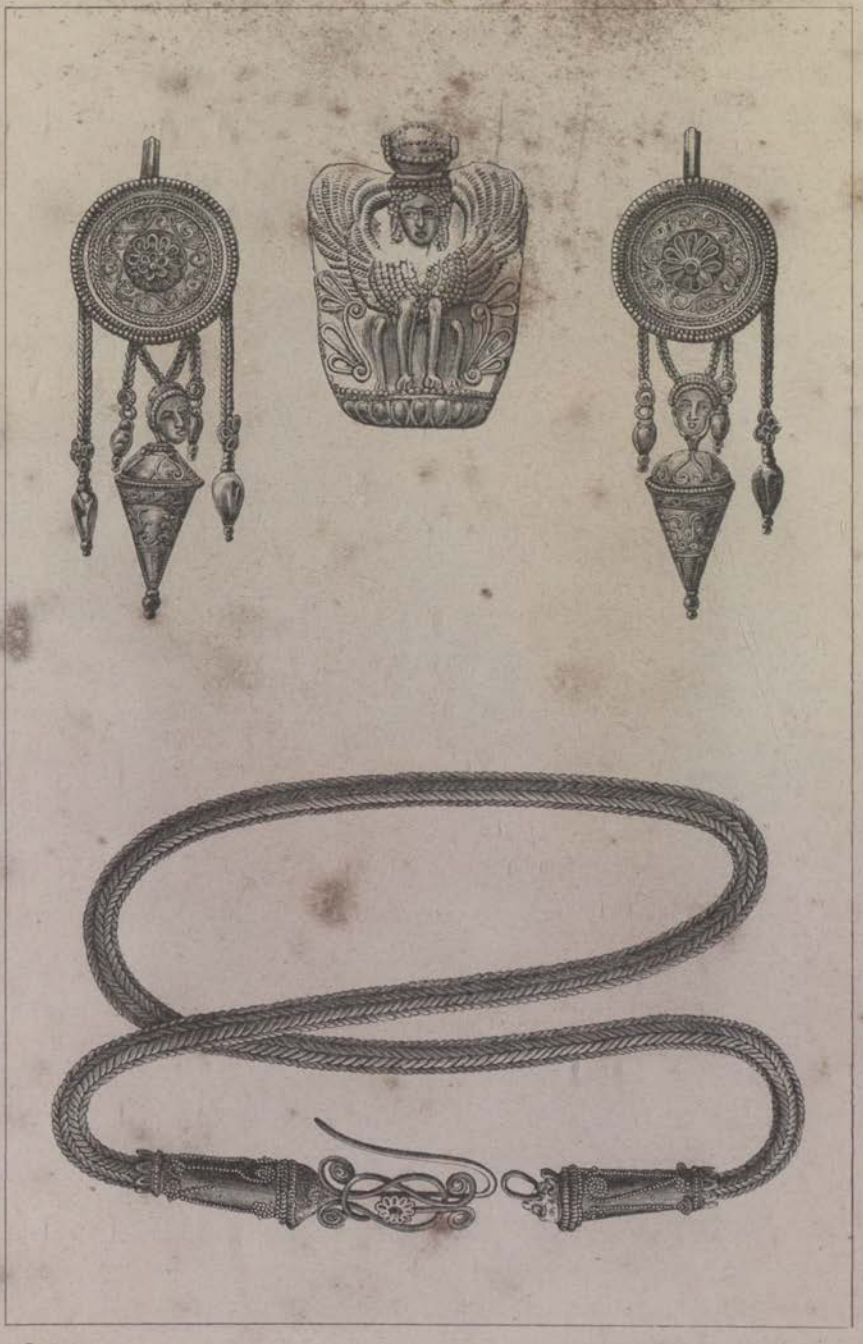


GOLD NECKLACE, WITH HEAD OF MEDUSA PENDENT.

GOLD NECKLACE WITH LOTUS FLOWERS.

GOLD NECKLACE WITH POMEGRANATES.

PLATE XXV.



GOLD NECKLACE AND EARRINGS.

king, and gives the date of it between 3000 and 2000 B.C. These objects were all found scattered in this room as if they had been dropped amid hurry and confusion, and from other indications also I am of opinion that this chamber had contained a quantity of treasure which had probably been successfully

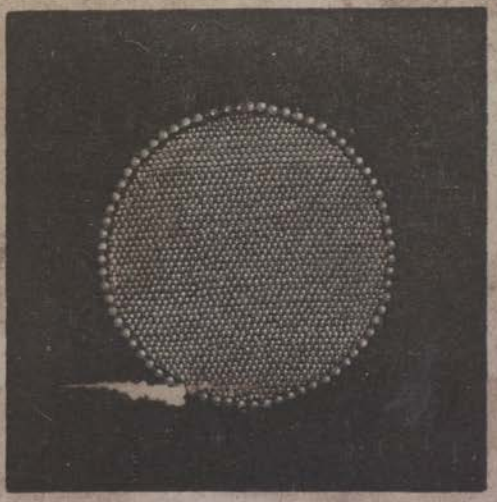
Crystal Vase with Gold Stopper. Ht. 6¼ in.

carried away by the priests, when their temple was on the point of destruction.

Room D contained over 300 articles in silver and silver-gilt, consisting of vases in the shape of the lecythos, cylix, and œnochoë, goblets, bowls, and dishes, massive armlets and bracelets, chiefly terminating in

asps' heads. Some of these bracelets weigh over a pound; many earrings, mostly of one pattern; fibulæ, rings, and amulets.

From the centuries during which they had remained covered over by earth they are all much oxidised. In the preceding room the various articles lay scattered over the floor, but in this room they were found along the curve of the eastern wall, placed upon a kind of ledge about eight inches up from the pavement, and



Gold Top of a Bottle (Curium), diameter 1¼ inch.

hewn in the rock all round the wall. The vases were standing by themselves; the sixty bracelets were in three heaps, and also apart from other objects; the bowls and dishes were found stacked one inside the other in nine stacks, the top one in each case containing earrings, rings, amulets, and fibulæ. The bowls and dishes have suffered most, several of the latter being so much oxidised as to make it impossible to separate them, since the silver would fall into dust at the first touch. Three silver-gilt bowls, very finely engraved, were also found, one inside the other and

PLATE XXVI.

GOLD AND SILVER RINGS AND PENDANTS.

GOLD ORNAMENTS—FROM CURIUM

[*To follow Plate XXVI.*

placed apart by themselves. Unfortunately the upper and the lower one having come more in contact with the earth with which the room was filled, had suffered considerably, and are now broken. The centre one is almost intact, bears traces of gilding, and has a design in embossed or repoussé work, which presents

Patera from Curium.

a mixture of the Egyptian and Assyrian styles of art, but with the addition of Greek influence, from which it may be inferred to have been executed by Phœnicians or Cypriotes. Repeated in different places will be seen the peculiar form of ornament, having the appearance of a sacred tree, which occurs on the four corners of the sculptured sarcophagus discovered at Amathus.

There is now known a considerable series of these silver or silver-gilt bowls, found always on the tracks of the ancient Phœnicians, and always presenting a mixture of Egyptian and Assyrian in the subjects of representation and in the artistic treatment. Where hieroglyphics occur on them they are generally false, as if made by persons who did not understand them, and that those persons were Phœnicians there is no doubt. Among the bowls of this class found in 1875 at Palestrina, is one with a Phœnician inscription on it. (Gazette Archéologique, 1877, plate 5.) The other antiquities of the tomb where they were found were of a character which recalls the splendour of the Homeric age, when the Σίδονες πολυδαίδαλοι supplied the Greeks with such vessels. Achilles (Iliad, xxiii. 741) offers a silver vase as a prize in the contests at the obsequies of Patroclus, and this bowl was famous, the poet adds, all the world over for its beauty; the high antiquity and Homeric splendour of the bowls found at Cære in the Regulini-Galassi tomb is also a point which should be considered. These bowls are now in the Vatican, and will be found engraved, Museo Etrusco Vat. i. pl. 63–66. Another found at Salerno in Italy is published, Mon. dell' Inst. Arch. ix. pl. 44, with an article on it in the Annali (1872, p. 243) by Lignana, who assigns its date to the time of Psammetichus, B.C. 666, or of Assurbanipal, B.C. 680–667. Two found at Dali in 1851–1853 are now in the Louvre, and are engraved and discussed by Longperier in the Musée Napoléon III. pl. 10–11. I found also one in bronze and one in gold. Of this same class are the bronze bowls found by Layard at Nineveh.

Another silver patera has a thin leaf of gold inside, and on this are several rows of animals executed in a manner which appears to me to be Assyrian; the silver is considerably oxidised, but the work inside is quite

distinct. Another patera, which was found by itself

Terra-cotta Chariot; two views.

with several gold leaves inside, is also engraved, and

is of pure Egyptian workmanship; at least the representations upon it are Egyptian. Among the silver vases is a goblet with a row of aquatic birds round its rim; also several other pateræ with flowers and other ornaments in relief.

In Room E were found two bronze lamps, three fibulæ of the same metal, fourteen alabaster vases, groups in terra-cotta representing various scenes of domestic life, horses and warriors, women carrying jars on their heads. Deserving of notice is a little chariot in calcareous stone carrying two bearded men, and drawn by two horses whose trappings are identical with those on the sarcophagus of Amathus. There were also many terra-cotta vases with designs and with figures in relief. One having a cover and four handles is remarkable for its shape and size, as well as for the richness of the designs painted on it.

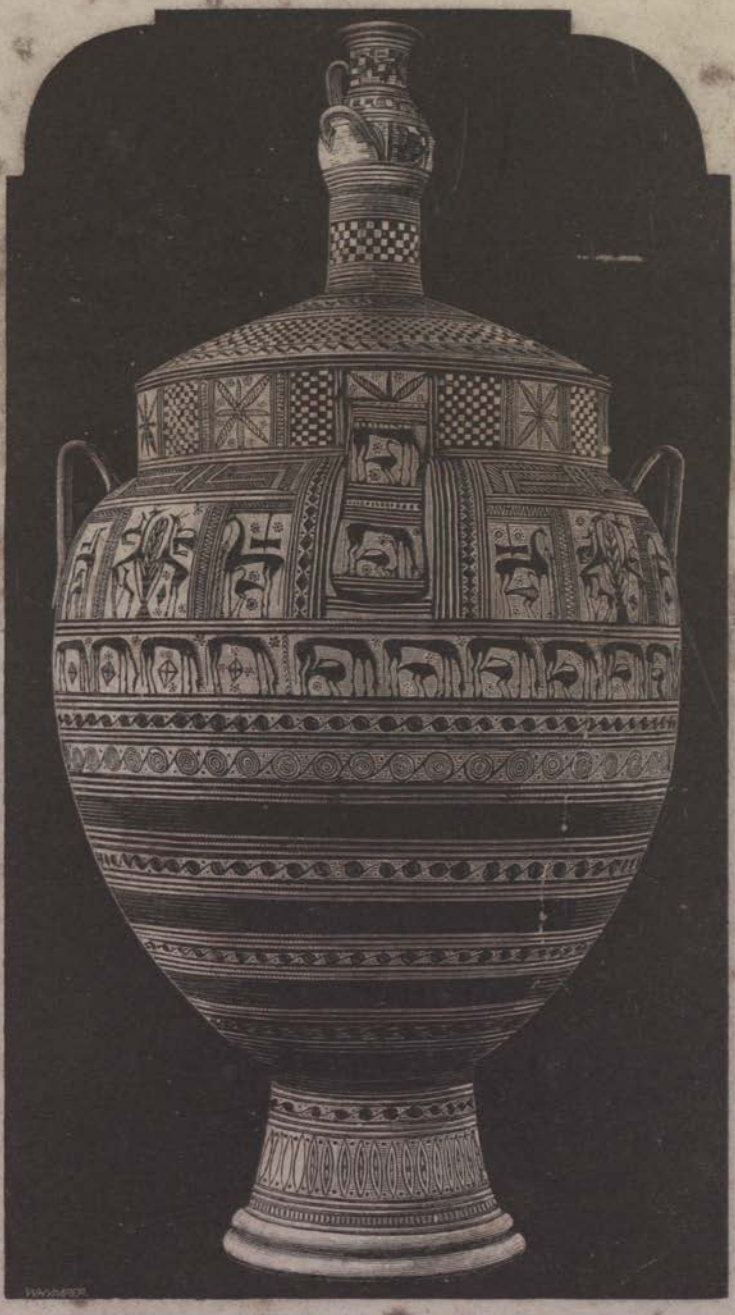
It was found at the entrance of Room D, leading to Room E, broken to pieces, and belongs to the earliest class of Greek vases. One would hardly hesitate to say that this vase must have come from Athens, if he were not assured of its having been found at Curium in Cyprus; and even then it would still be allowable to assume that it had been imported from Athens in ancient times; so close in all points, except perhaps its remarkable size and beauty, is the resemblance between it and the earliest Athenian pottery. The characteristic of this class of pottery is that the entire surface of the vase is so far as possible covered by geometric patterns arranged in parallel rows and sections divided into squares. In addition to these geometric patterns, we have on the same vase occasionally animal figures, most generally the horse and the swan, but for what reason the preference is given to these two, it is impossible to determine. It

PLATE XXVIII.

ORNAMENTS FROM CURIUM.

[To follow page 332.

PLATE XXIX.



TERRA-COTTA VASE FROM CURIUM.

To follow page 332.

seems at first sight that while the geometric patterns are executed with precision, as if from long practice, the animal forms on the other hand are exceedingly rude, as if they were the first attempts at drawing figures. The geometric patterns, it will be seen, are such as are most naturally evolved in the processes of working in metal, and in weaving. For instance, the rows of spirals which form a frequent and very graceful element of the design on these vases are nothing more than a simple application of what is seen in a

Terra-cotta œnochoë. Ht. 14 inches.

Vase with rude design.

piece of gold or bronze wire with its tendency to curl into spirals. The chess-board and other rectilinear patterns are no less obviously derived from the process of weaving.

It is true that an immense number of vases with geometric patterns, and some also on which rude figures of horses and swans are introduced beside the patterns, have been found in Cyprus, and are no doubt of local manufacture. But they differ conspicuously from vases of the Athenian class in the adaption of the patterns. Instead of the graceful lines of spirals for instance which may be seen on the Curium vase, we find on the Cypriote pottery almost innumerable patterns of concentric circles disposed in rows, inter-

secting each other and grouped in many ways. But the beauty of the spiral is lost, and in its place we have an entirely mechanical pattern, which has not arisen out of any process of workmanship, such as weaving or metal working, and is therefore not a primary pattern. It is rather a debasement of the spiral, and as such may be of a comparatively later date in the development of the art of pottery.

From the frequency with which the same system of decoration which occurs on the Curium vase is found on early Greek pottery on the one hand, and on the other hand on objects of bronze found in Italy and north of the Alps, it has been argued that it had been brought into the peninsulas of Italy and Greece from the north of Europe. From the fact which appears from comparative philology, that the Aryan races were acquainted before their separation with the processes of weaving and metal working, and from the extreme probability of the patterns in question having been evolved from these processes, it is argued that the Aryans had brought this system of decoration with them in their descent over the Alps and Balkans, down into Italy and Greece, and accordingly the system of decoration has been named "Indo-European" by Professor Conze. This theory has been recently examined very carefully by Helbig, and the result of his enquiry is given in the "Annali dell' Instituto di Correspondenza Archeologica," 1875, p. 221.

Room F. is a little smaller than the other three, and had a doorway on its western wall, which led into a long narrow passage also hewn in the rock, the termination of which it was impossible for me to find. The foul air existing within; its narrowness, preventing a person either from standing or turning himself; together with the earth which has filtered through its porous roof, render its thorough examination a matter of

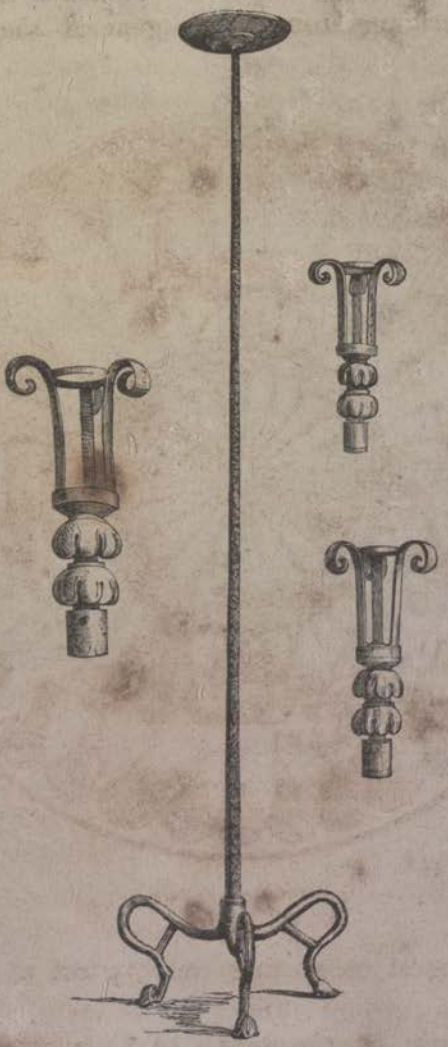
utter impossibility. Nevertheless I had explored it for 30 feet, when the lights went out, and could not be relighted. The heat was great and very oppressive; crab-like, we crawled back, happy to have escaped suffocation. In that tunnel at different distances I found seven bronze caldrons. Four were broken, I fear by the digger who preceded me, though he asserts that they were already in that condition; the other three I brought out. They all bear traces of having been placed on the fire, and are much oxidised.

The objects discovered in Room F were in bronze, copper, or iron, such as candelabra of different shapes, from seven inches to four feet high. One of them is ornamented with a nude female figure holding a cone over her head, and for this reason, probably, a representation of Venus; there were found also lamps, large bowls, having handles in the shape of lotus flowers; one large bowl, seventeen inches in diameter, with embossed work in an Egyptian style, resembling that of the gold bowl previously described; a horse bit, a female sandal, spear heads, vases, cups, buttons, mirrors, anklets, bracelets, armlets, an iron dagger, with part of its ivory handle, and a series of bronze ornaments from an iron chair or throne which had collapsed into a heap. These ornaments consist of heads of bulls with enamelled eyes, large lions' heads, and many other objects, such as legs of antelopes, and lions' claws; also a short bronze object ending in three heads of bulls, with jewels and pastes in the eyes and foreheads (which

Bronze Tripod.

may have been a sceptre), quadrupeds, birds, tools, maces, weights, statuettes, fibulæ, &c.

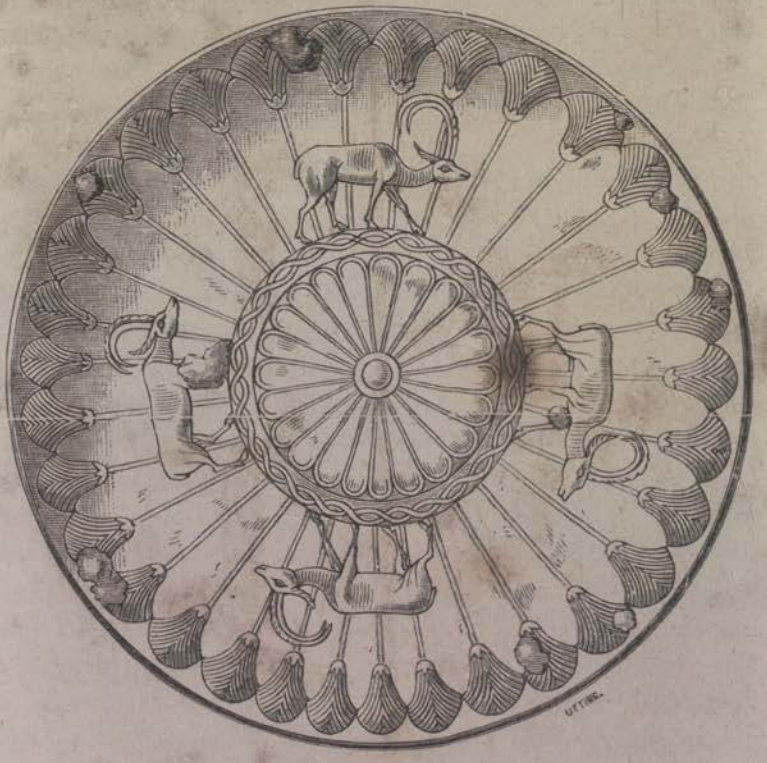
Having carefully ascertained that there was nothing



Bronze Candelabra.

more to be found in these chambers, I endeavoured, by boring at different places, to find the continuation of the tunnel AA, but without success. At twenty-two feet

below the surface I struck the solid rock in which the tunnel is excavated. Further northward had stood a large number of oblong buildings, the foundations of which are still visible here and there through the mass of overlying stones. In general they are very



Patera with Deer and Papyrus.

small, the largest measuring only 33 feet in length by 27 in width.

The last ruin on the north of Curium, outside its walls (and, I may add, the only one which has preserved something of its former shape), is that of the Hippodrome. Parts of its walls are still standing. The greatest length is 1296 feet by 84 in width. The height

of the remaining walls is unequal at some places, being twenty-one feet and at others scarcely eight. There are no traces of chariot-*carceres*, and probably there never were any. Compared with the Hippodrome of Olympia, this one is insignificant, being scarcely a fourth of its length. No architectural remains or fragments of statues were to be seen among the ruins which cover the area. Outside the Hippodrome the ground is overgrown with bushes of carob, showing that in ancient times it was thickly wooded.

More than once, in visiting the ruins of Curium, I ran the risk of falling into narrow dark pits, made almost invisible by the bushes grown over them. Desirous to know their depth, I threw in some stones, but no sound reverberated; they seemed bottomless. With the help of a short ladder, at one extremity of which two strong ropes were firmly tied, one of my diggers, bolder than the rest, offered, in the hope of a reward, to be lowered into one of them. The ladder was introduced into the mouth of the pit, the man holding fast to it, while four men gradually slackened the ropes until he reached the bottom. After all it was not such an abyss, being only about forty feet deep. Some bushes which had grown up inside, together with the quantity of earth washed in by the rain, had deadened the sound of the stones. I confess it required a certain amount of courage to venture for the first time into one of these pits, the favourite resort of asps and other snakes, in which the site of Curium abounds.

Afterwards I descended in like manner into several of them, and measured one which seemed to be among the largest. It gave the following dimensions: depth 37 feet, greatest width 14 feet; the bottom was rounded something like that of an amphora, and scooped into the solid rock, which afterwards was coated with a

BRONZE OBJECTS FROM CURIUM.

kind of cement like pitch. I came to the conclusion, after having in this way visited several of them, that they might have been cisterns. Yet if so, where did the water come from to fill them? The occasional rain, which in Cyprus seldom falls more than two or three times a year, would have been too uncertain a source of supply, and also insufficient to fill such depths. They may have been used as granaries.

I could find no traces of any aqueduct in the city, but searching outside the walls, a few yards west of the Hippodrome, I found the remains of an ancient aqueduct appearing scarcely two feet above the ground. Excavating southward in a direct line with the city, I met with its continuation within the walls. This aqueduct was built in a very economical manner. The rock, whenever found at the desired elevation, was hollowed seven inches deep, and eleven inches wide, so as to allow the passage of a certain volume of water; and when the rock was wanting, a few blocks of stone were sunk, scooped out, and connected with the others; thus the aqueduct was continued for miles with little expense, and fully answered the purpose for which it was built. It will be seen also that we have here a characteristic example of the way in which the Greeks adapted their system of water conduits to the physical formation of the districts, cutting tunnels and canals rather than bridging over valleys, as did the Romans. It is in consequence of this that so few remains of ancient Greek aqueducts are now known. The Greeks seem to have followed the analogy of Nature, in which, in their own country, they saw the water collected on the hills, passing for miles along subterranean courses, and issuing fresh and cool at the coast. In exploring it beyond the Hippodrome, the ground being level, the conduit can yet be seen just above the surface for an uninterrupted distance of 210 yards: then it disappears,

to reappear when the ground is on a level with the Hippodrome.*

Following the traces of the aqueduct north of Curium, always among very thick bushes from which start flocks of partridges and francolins, I reached the ruins of the temple of Apollo Hylates, this locality being called at the present day by the inhabitants of

* Mr. Murray, the writer of the classical portion of the article "Aqueduct," in the 9th Edition of the "Encyclopædia Britannica," describes what is known of the ancient Greek systems of water supply, of which the most celebrated was that of Samos, constructed while Polycrates was tyrant of that island, the engineer being Eupalinos, who had previously obtained some fame for his water works at Megara, carried out about B.C. 625. At Samos the difficulty lay in a hill which rose between the town and the water source. Through this hill Eupalinos cut a tunnel 8 feet broad, 8 feet high, and 4200 feet long, and built within this tunnel a channel 3 feet broad and 11 inches deep. The water was all the way open to the air, and was received at the lower end by a conduit of masonry and thence spread through the town. In Athens, under the rule of Pisistratus (B.C. 560), a similarly extensive, but less difficult series of works was completed to bring water from the hills Hymettus, Pentelicus, and Parnes. Pentelicus supplied a conduit which can still be traced from the modern village of Chalandri by the air shafts built several feet above the ground, and at a distance apart of fifty or sixty yards. The diameter of these shafts is four to five feet, and the number of them still preserved is about fifty. Some of these conduits continue to supply Athens to this day, and are described as marvels of enterprise and skill. (See E. Curtius, "Ueber die Wasserbauten der Hellenen," in the Archæol. Zeitung, 1847, page 19.) In Sicily the works by which Empedocles, it is said, brought the water into the town of Selinus are no longer visible, but it is probable that, like those of Syracuse, they consisted chiefly of tunnels and pipes laid under ground. The system of conduits in Syracuse, which Thucydides says (x. 100) the Athenians partly destroyed in the Sicilian expedition, still supplies the town with an abundance of drinkable water. An example of what appears to have been the earliest form of aqueducts in Greece has been discovered in the island of Cos beside the fountain Burinna on Mount Oromedon. It consists of a bell-shaped chamber built underground in the hill side to receive the water of the spring and keep it cool. A shaft, rising from the top of the chamber, supplies fresh air.

the neighbouring villages Apellon. Its ancient name was Hyle, and it was from this that the epithet Hylates was derived. The town itself, some débris of which are seen a little east of the temple, appears to have been insignificant.

The mass of stones on the ground shows that the temple had been a magnificent edifice. It probably faced the sea, from which it was only a thousand yards distant, and was entirely surrounded by a forest. This temple was seventy-nine feet in length, and thirty-two in width. Its columns, in white marble and bluish granite, are lying scattered in every direction. They are of different dimensions. The largest measure three feet two inches in diameter; the next in size two feet; and the smallest sixteen inches. Portions of the latter stand on their bases. This spot is well worthy of systematic exploration, but that could not be accomplished without ample funds. I dug along the eastern foundations for several weeks, and laid bare a part of the pavement, but met with no sculptured remains, except a few terra-cotta warriors with helmet and shield, and the fragments of a very large earthenware jar inscribed in Greek letters with a dedication to Apollo Hylates. The latter were found beneath the stone pavement of the temple. Within the area of the temple I found also several mutilated Greek inscriptions, on one of which occurs the name of Ptolemy Philadelphus and Cleopatra. Near the temple are the ruins of a rectangular building which may have been the abode of the priests of Apollo.

At this point the view from the west is imposing in the extreme. Rising abruptly from the sea is the promontory, I believe, spoken of by Strabo, from whence, he says, those who touched the altar of Apollo with their hands were precipitated into the sea. What meaning may have been behind this we do not

know. Engel (ii. p. 667) thinks it must have been as an act of atonement for bloodshed that persons were hurled from the rock. He points out that the worship

Terra-cotta heads. From temple of Apollo Hylates.

of Apollo here was particularly that of a "purifying" god, and remarks also that Cephalos, who was the first to leap from the Leucadian rock to purify himself from

the blood of Procris, was connected with the mythology of Cyprus.

In a ravine south-east of these ruins I came upon a pit full of broken statues, and in its vicinity a little mound containing a great mass of hands, feet, and

legs, belonging to the same; it is probable that these statues had come from the temple of Apollo. These fragments were all in calcareous stone, and bore evidence of having been purposely destroyed. Among them were two white marble statuettes about two feet high and a small one of bronze $7\frac{1}{2}$ inches high, probably representing Apollo, of fine Greek workmanship. On some bases of statuettes in calcareous stone found in the mound mentioned before, the name of Apollo is inscribed in Cypriote characters. In another locality, always in the ravine above mentioned but farther west, I discovered some twenty-five statuettes in calcareous stone, representing a youth seated after the oriental fashion, and having a number of amulets around his neck. On the base of some of them is also inscribed the name of Apollo in Cypriote characters. I may remark here that statuettes identical with these have been found everywhere in the island, at Golgoi, Dali, Amathus, Curium, Carpass, etc., etc.

Bronze Figure.

The harvest season having commenced, I was obliged to let my men return to their homes, and give up the

explorations. I therefore prepared to return to Larnaca. Instead, however, of taking the regular route to Limassol, I resolved to keep to the coast, and go around the promontory of Curias. The country from Curium to the Cape is an open and very fertile plain; yet on account of the torrents from the mountains north of Episkopi, which in winter bring down and cover the fields with roots, stones, and dead trees, the riding is rendered difficult and slow, and I spent more than two hours in reaching the Cape. On the way, I passed an old Greek church, dedicated to St. George who has now as many shrines in Cyprus as Apollo formerly had temples. It had some large capitals of columns taken from Curium, and some early Christian mortuary cippi. East of this church, some ten minutes' ride, is a little village of about fifty houses, all stone-built, inhabited exclusively by Christians, called Acrotiri. Further east of this village arise the commanding ruins of a large Byzantine Greek convent, with a church in a tolerably good condition, dedicated to Aghios Nicholas. This edifice, made of square blocks of limestone, is oblong, two stories high, and is erected in the centre of a square, measuring 385 yards each way, formerly surrounded by a thick hedge of box-wood. On the lintel of a doorway cut in the eastern wall, to the right of the great entrance, are sculptured five shields, the centre one having the arms of the Lusignan kings.

Marble Statuette.

The material used in the decoration, if not in the building of this convent, and the many marble columns strewn over the ground, are all spoils from Curium. Nearing Cape Curias I passed some small ruins, where I observed traces of a few ancient habitations and several tombs, which appeared to me of great antiquity.

Three crouched Statuettes with Amulets around their necks.

The guide I took from Acrotiri insisted that this place is called Curi, and that a few years ago a French "Milordo" came expressly from Limassol to visit it, and employed several of his fellow townsmen of Acrotiri to dig at this place; in fact the ground bears evident traces of having been but recently disturbed.

I alighted from my mule, and had some tombs examined, and from the pottery extracted I am sure that they are coeval with the tombs at Curium.

Amphora with two Birds and Tree.

Passing the Cape, my mule was startled by the sudden flight from a bush, of what appeared to me to be a cat; and the guide assured me, that both at the Cape, and near to Acrotiri, there are wild cats, which hunt and destroy the asps abounding there. I recollected to have read somewhere, perhaps in Dapper, that the "Caloyers" of the convent of Acrotiri raised and trained a peculiar breed of cats, which they imported

from Constantinople, to kill the asps in their neighbourhood, and that at the tolling of a particular bell in the convent, these cats would come in to be fed twice a day, and then return to their work of destruction. I suppose that it is in reference to these cats that the ancient promontory of Curias is now known as Cape Gatto, or Delle Gatte.

After an absence of nearly six months I arrived once more in Larnaca, and very glad was I to enjoy again the endearments of home. Unfortunately I found my wife very much depressed and out of health. The lonely life she had led for so many years, with the exception of an occasional visit to Europe, and a few months in America, began to show its effects on her constitution, and I felt that it was my duty to bring my explorations to a close. Even had this not been the case, the work of exploring which I had undertaken on my return from the United States in 1873, was to have been carried on at the instance of the Trustees of the New York Museum, but owing to the financial crisis which followed in that city, I had to proceed at my own expense, and this had absorbed almost all my private means. However, I considered myself very fortunate in having been able so successfully to complete my explorations with the resources I possessed.

The accidental death of Dr. Siegismund, a few months previous, while visiting one of the tombs I had excavated at Amathus, affected my wife very seriously, and she was ever after in dread lest I should suffer a similar fate. It required no small courage and devotion for one brought up in the refinements and luxuries of a great city, to pass more than ten years amid the arid life of a small oriental town, where, with the exception of one or two ladies of the Consular corps, which was continually being changed, there was neither society nor

recreation. The excitement of my discoveries was her sole distraction, and though the cares and solicitudes of a mother prevented her from following me to the more distant scenes of my excavations, yet in many ways more quiet and unpretending she afforded me very valuable assistance. I saw plainly that she longed to revisit her native land, and great therefore was her delight when she heard of my intention to leave Cyprus soon, for ever, and return to America. In accordance with this resolve I packed up all my recent discoveries and shipped them direct to the New York Museum, with the exception of the gold objects found at Curium, which I decided were too valuable to be risked under any but our immediate care.

Having obtained a six months' leave of absence from the American Government, we took our last walk in the environs of Larnaca, where the Marina appears to its best advantage. Passing the Salines, the site of my first excavations, and the ruins of Phaneromene on our right, we were soon in the fields, which were yet in all their vernal glory. Pink and white anemones, dark blue irises, intensely scarlet poppies, golden marguerites, and a thousand lovely blossoms, of which I do not even know the names, embroidered the plains with the most brilliant colours imaginable. We crushed the wild thyme and mignonette at every step, and yet they seemed to offer us their incense at parting. A torrid sun would soon leave all a dreary waste. Mount Santa Croce seemed to follow us through all our walk, ever changing in aspect, now cool and brown as clouds floated over it, now glowing crimson in the setting sun.

The lighted minarets of Larnaca and the Marina shone in the distance, and as we neared the latter we heard the voice of the *Muazin* calling the faithful to prayer. As we entered our own spacious garden, which had been reclaimed from the sea-shore, with its lovely

roses such as bloom only in Cyprus, its vine-covered walls, and the pretty conceits with which my wife's fancy had embellished it, a slight shade of regret passed over us, as we thought how soon neglect might turn the spot, then the admiration of visitors, once more into an unsightly waste.

An extensive terrace overlooked the garden, and as we walked on it in the moonlight on that our last evening, a magical charm seemed to have been thrown on the garden and on the rippling gleaming waves of the Mediterranean, so that while gazing on the scene we almost forgot the dark side of life in Cyprus, and a sense of tenderness stole into our hearts for the land we were leaving on the morrow.

APPENDICES.

THE RINGS AND GEMS IN THE TREASURE OF CURIUM.

By C. W. KING, M.A.

TREASURE OF CURIUM.

THE Greek islands always appear as the cradle of the art of gem-engraving, in the very scanty notices of the history of that art preserved to us by ancient writers. The earliest of all engravers mentioned by name is Mnesarchus, more known in after times as father of Pythagoras, who, expelled by the Athenians along with his countrymen from one of the islands (probably Lemnos)* settled with them at Samos, some time before B.C. 570, where (as Apuleius† says) "he sought for fame rather than riches by engraving gems in the most skilful manner." In the same island Theodorus, half a century later, immortalised his name by the far-famed signet of Polycrates, so prized by the owner as to be deemed an equivalent for all the other gifts of over-kind Fortune.‡ And by a remarkable coincidence, the only record remaining of the selling-price of an intaglio in ancient times is connected with Cyprus, for Pliny§ relates that in the century following the date of Theodorus, the celebrated musician Ismenias was so taken with the description of an emerald engraved with an Amymone then on sale in Cyprus, that he sent to buy it at the price named (six pieces of gold, a large sum for those frugal days of Greece), and complained that the gem was insulted when its price had been beaten down to four; and truly, if this Amymone equalled in artistic value some of the glyptic works in the collection now to be described, every man of taste will sympathise in the whimsical remonstrance of the ancient

* Diogenes Laertius, "Life of Pythagoras." † In his "Florida."
‡ Herodotus, iii. 41. § Hist. Nat. xxxvii. 3.

dilettante. In his time, on the mainland of Greece, the signet-rings of the highest class (as appears from Euripides' allusions)* were made entirely of gold, and passages of Aristophanes and Xenophon clearly show that in general they were of base metal, of trifling value, not works of art but articles of household use.† Atteius Capito, the noted antiquary of the Augustan age, makes the same general remark for Italy, that the earliest signets were cut in the metal of the ring, whether that were gold or iron.‡ And in Southern Italy, where, at a later period, gem engraving so wonderfully flourished, the cemeteries of the first colonists from Greece (Cumæ for example) yield nothing in this way to explorers except poorly executed signet-rings of silver. The same conclusion may be confidently deduced from the appearance of the coinage of different localities, so dissimilar are both manner and technical execution of the dies cut by artists accustomed to work in the "hard stones," and by those who have had during all their career only to deal with metal.§

The discovery of the Treasure of Curium is a true revelation of the history of the Glyptic Art, in its rise and progress from the earliest times down to the beginning of the fifth century before our era; and an attempt has been made in the following catalogue so to classify the various families of gems it contains as to illustrate their connection with each other, and trace their development into complete perfection—a state, fortunately for us, just attained when the whole accumulation of the donaria of many generations was consigned in hurried alarm to its long hiding-place.

ASSYRIAN ART.

Evidences of Assyrian domination were naturally to be looked for in an island whose kings are recorded as doing homage to Assurbanipal, upon his expedition to Egypt, B.C. 620. Of one of those very kings, Eteandros of Paphos, the

* Speaking of Agamemnon's and Phædra's signets.

† Being used for securing the receptacles of stores, before locks were invented. They could be bought for half a drachma; *see* Thesmophoriazusæ, 425; Anabasis, iv. 7.

‡ Quoted by Macrobius, Sat. vii. 13.

§ Compare the coins struck in Cilicia under the Persian domination, and the contemporary mintages of the mainland of Greece.

votive bracelets are the most valuable historical monument in the Treasure—if they do not surpass in interest any former discovery of the kind. Together with them were deposited three cylinders, of high importance on account of their early date and excellent workmanship: one of them designating itself the signet "of the servant of Narani-Sin," and which it is no very great straining of probabilities to regard as the offering of some Assyrian official stationed in the island, as "Resident" at the court of some tributary prince. If the more remote Crete was subject to the "Medes" in the 30th Olympiad (B.C. 750), when, according to Pliny,* Dipœnus and Scyllis emigrated thence and brought the art of sculpturing stone into Sicyon—Cyprus, lying just off the coast of Asia, must naturally have been held yet more firmly in the grasp of the great Assyrian conqueror. In addition to the three cylinders found amongst the donaria, many others were dug up in the débris of the Temple, and amongst the other ruins of Curium. These are all of small size (about an inch long) and of the commonest workmanship, in the cheapest material, green serpentine, the evident signets of plebeians. The only exceptions are one of superior finish in black hæmatite, and another yet smaller in fine sard, engraved with a man standing, with arms crossed on his breast, before whom sits a gryphon looking up at him, backed by a god, under whom reclines an antelope. Very remarkable for material is a third in dark blue glass; but whatever design it may originally have borne, is now entirely effaced by the corrosion of its surface. It is possible that these scattered cylinders were not in wear at the time of the destruction of the city, but had been deposited, as memorials, in the foundations of public buildings at the time of their erection. Such was undoubtedly the Assyrian custom; for, not to speak of isolated cases, M. Place (Botta's successor in the explorations of Nineveh) found in one part of the city wall, a layer of "many thousand" cylinders, laid there as the building first rose to the level of the platform; on the same principle as we now deposit the current coins of the realm upon similar occasions.

* Hist. Nat. xxxvi. 4.

EGYPTIAN AND PHŒNICIAN WORKS.

Whenever Homer has occasion to mention any article of ornament or elegance, he invariably assigns its authorship either to some god, or else to the Sidonians, which probably meant the same thing. It is a Phœnician trader who offers for sale to the Queen of Syra a necklet of gold, hung at intervals with amber pendants. Sidonian women stain ivory carvings purple for the decoration of household furniture and of horse trappings; the six-gallon crater, offered by Achilles for a prize at the funeral games, was without its equal in the world, "because it was wrought by Sidonian craftsmen, and carried by Tyrian mariners to King Thoas of Lemnos;" and the elaborate corselet of Agamemnon, damascened with gold, tin, and niello—the gift of Cinyras of Paphos, could only have been produced by a Phœnician armourer.* The bronze dishes found in such abundance in the palace cellars at Nineveh, with their curious ornamentation by incised lines, are now known to be importations from Phœnicia: equally so were the magnificent silver pateræ of the Temple of Curium, with their impartial mixture of Assyrian and Egyptian types. For the Phœnicians, unequalled as mechanics, had no national style of their own; they were a race totally devoid of original genius, taking for models the sculptures of Assyria or of Egypt, according as either empire chanced to include their narrow strip of seaboard within its own limits. But they have the merit of being the fathers of European gem-engraving, for they imported their scarabæi as articles of trade in their stock of trinkets, wherever they carried their commerce—a fact of which the deposits at Tharros in Sardinia, equally with the donaria at Curium, furnish abundant proof. The Phœnicians had the best of reasons for their predilection for the scarabæus form over that of the cylinder or cone universally prevalent with their first instructors in the art of engraving on the "hard stones;" for the insect was the special symbol of Ptha, "the great artificer," their own Mulciber, "mighty king," sire of their national protectors, the Cabiri, "great ones," those *master masons* whose worship they spread wherever they planted colonies.

It may be asked with good reason why so many scarabæi

* Od. xv. 460. Il. xxii. 740; xi. 20.

among the gems here catalogued bearing regular Egyptian types, should be assigned to Phœnician rather than to Egyptian artists; and what are the tests employed for distinguishing the two manufactures? The distinction rests mainly upon two observations—of material, and of execution. Scarabæi, found under circumstances that leave no doubt as to their native origin, as on the fingers and in the mummy cases of deceased Egyptians, are generally cut with the graver in soft stone (steaschist), often coated with blue enamel; or else have been made by stamps in clay vitrified; and the very small proportion, under similar conditions, that are found in "hard stones" have their devices roughly scratched into the field in a way that betrays the most rudimentary stage of the lapidary's art. There is again a distinction of yet greater strength, as indicating a total dissimilarity of ideas in the invention of these signets. In all Egyptian scarabæi the figures of animals, even when exhibited on a larger scale than the other details of the type, are merely parts of one hieroglyphic legend, and are crowded up with a multiplicity of other symbols required for the completion of the sense. On the contrary, in Phœnician work, the hieratic figure—whether of god, hawk, or sphinx, becomes the type of the signet, loses its conventional stiffness, is cleared from the crowd of accessories, is drawn correctly, and executed with a precision that proves the mechanical part of the engraver's art to have already been carried to a degree of perfection never afterwards surpassed. Animals, for the most part imaginary, gryphons and sphinxes, but often accurately copied from nature, form the great staple of Phœnician art, as the following list (which gives a far more complete view of the whole subject than has hitherto been in anyone's power to present) will abundantly exhibit. The human figure, in a mere mortal sense, they never attempted. It is evident that all their gems served the double purpose of signets and of talismans, all embodying religious ideas; and that even the real animals so often represented only received this honour as being the attributes and by ready transition the emblems of deities whose good graces the wearer hoped in this material way to secure for himself.

These Phœnician works were evidently the models followed by the primitive Greeks, of whom the first essays in glyptics are the rudely polished and perforated pebbles found in the Ægean Islands (to which attention has only recently

been directed), bearing figures of animals, generally in forced attitudes, of the same kinds as those chosen by the Phœnician artists. The Greeks, however, like the Tyrrhenes of Italy (starting equally from Phœnician rudiments), following their natural genius, soon passed on to the human figure and the subjects of common life; and some of the gems in this collection, the Three Cypriote Warriors for example, or the Two Combatants, afford most interesting specimens of their apprenticeship in the art. They discarded the *scarabæus*, or complete figure of the Beetle of Ptha, which had no religious recommendation in their belief, and adopted the simplified *scarabœoid*, a thick elliptical disk of sard or calcedony, still retaining its perforation, necessary for either mounting in a swivel ring, or wearing on a string tied round the wrist like the primitive Assyrian cylinder—a fashion retained to the present day by some of the hill tribes of Northern India. In the whole Treasure but one gem occurs set in a *ring*, in our sense of the word, and even that one appears devised as an expedient to remedy a partial destruction of the stone. It is indeed very probable that some of the intagli of mystic devices, here classed with the Phœnician, are really the works of Cypriote engravers, for the religion of the island was, to the last, strongly tinctured with the notions of her earliest colonisers.

GREEK WORKS.

The indisputably Greek works comprised amongst the votive offerings, form only a small proportion of the whole; but those few are of extraordinary merit, and fortunately include incomparable specimens of the two branches of glyphics: engraving in metal, and in "hard stones." Of these, the earliest in date are clearly those cut in the actual metal of the ring, as the Hercules with the Nemean lion, and the very singular type of the Two Sirens with wreaths and lyres; but two of the intagli in the other class equal or perhaps surpass in every point of artistic value any gem work previously known in the archaic style—these are the Rape of Proserpine, and the Boreas and Orithyia. Remarkable also for fine execution are the archaic Nemesis with the Serpent; the Victory with great wings in the "Perfect" style, and the Sleeping Hound, and some others; which from the

complete knowledge of drawing they display, cannot be referred to a period much anterior to the concealment of the Treasure. One remark must be made here on the nature of their subjects, for they afford a proof of a still early period of Greek taste: they include no scenes from the Epic Cycle, which in the course of the fifth century before our era became the regular repertory of artists in every branch, and scenes from which have the predominance amongst the finely executed intagli belonging to the later years of the archaic period. Their subjects, again, tell that these were the signets of ladies —and coupling this circumstance with the epoch of their style, we may be pardoned for giving the reins for a moment to fancy, and seeing in these priceless jewels the last offerings of despairing matrons to their tutelary goddess, when on the fatal day of Amathus the cowardice of their own Prince, Stasenor, had turned the scale of victory in favour of the Persians, and all hope of earthly aid had vanished with the death of the gallant Onesilos.

RINGS, ORNAMENTAL AND SIGNET.

The Greeks, as the name records, were the inventors of the finger-ring, δακτύλιος, as distinguished from the σφραγὶς, the actual signet, engraved in any material, hard or soft stone, and of any shape—cylinder, cone, or scarabæus—worn on the neck, wrist, or finger, by cord, wire, or swivel-ring.

The *Finger-rings*, and the *settings* of the signet-stones, are now to be passed in review, and will be found to offer much that is both novel and interesting to the dactyliologist.

The finger-rings are of several patterns, the most ancient being those merely decorative in the Egyptian taste, representing a coiled asp. An elegant idea of a plaited cord of many strands is seen in one example. Many are of the make so commonly found in the cemeteries of Southern Italy, but of less massy proportions, consistently with the inferior opulence of their insular wearers—a plain, three-sided shank swelling out into a broad elliptical beasil, in no single instance engraved with any device (which, too, is the case with the Campanian), but polished to the highest degree. Inghirami figures * the sepulchral effigy of an Etruscan lady, wearing rings of this

* Monumenti Etruschi, 'Corredo.'

identical make on the thumb and ring-finger of the same hand —a sure evidence that this particular fashion of ring belongs to the feminine toilette. Then come a few solid gold rings, engraved for the use of signets; in two of the most elegant, the devices show a Phœnician origin, cultured into beauty by Hellenic taste; in others, for example the Hercules and Lion, the Greek style appears fully established. It is curious to observe in the engraved metal and gems alike, how much sooner perfection was attained in the animals than in the human figure, which, in these incised designs, still retains the stiffness of the Assyrian sculptures.

The settings of the true σφραγίδες seem wonderfully uniform and simple to any one acquainted with the variety of elaborate patterns—the filigree collets, shanks terminating in animals' heads, or formed as serpents—in which the contemporary Etruscans were accustomed to mount their scarabæi. Heavy and light alike, all follow the artless Egyptian plan of a stout gold or silver wire, bent into an elliptical form, tapering towards the ends, which become the pivots on which the collet enchasing the scarabæus or scarabeoid can be made to revolve. The only improvement upon the model was the omission of the clumsy expedient for securing the gem in its place, by stringing it on a wire, the ends of which were then wound round either extremity of the shank. In another respect, also, they differ from the Egyptian; their larger diameter shows they were not intended for wearing on the finger; and the most weighty, in both metals, actually have broad loops affixed to the exterior circumference to receive the cord by which they were suspended from the neck.* Not one example, strange to say, occurs amongst so many Phœnician gems, of the regular Phœnician method of bending the shank back upon itself to form a similar loop; and which prevails so generally amongst the signets from Tharros. It is evident that Egypt had set the fashion in this matter to the nobles of Curium, and the earliest Egyptian signets in the Treasure are closely copied in this particular, for the mountings of the purest Greek intagli. These early Egyptian works must have come to the island by way of trade, for Amasis, who, Herodotus expressly says, was

* They explain an item in the list of the donaria of the Parthenon: "Two glass signets, of different colours, set in gold, and having gold chains attached to them." (Chandler's Travels, Part II., No. IV., 2.)

the *first* to reduce Cyprus to subjection, reigned only a few years before its final surrender to Cambyses.

The *silver* swivel rings, which for the most part contain the gems of true Greek work, are remarkable for their great size and weight; the shank in some is of the bigness of the little finger, tapering down to a fine point at the pivots. Some gems have the collet of gold, and the shank of silver; in others an outward form of richness has been simulated by plating a copper or silver core with gold. All the gems, whether engraved or not, are similarly mounted (with very few exceptions, to be noticed as they occur), the only one found loose being a minute scarabæus of plasma, without device, probably a bead. The settings (to avoid needless repetition) are mentioned in the following list, only in cases where they offer anything of interest.

Amongst the gold ornaments the most numerous are certain annular objects, the use of which it is difficult even to conjecture. These are hollow tubes of gold, in some few instances with a copper core, for the most part of about the thickness of a crow quill, bent circularly so as to make two complete turns upon itself. Some few have ornamental tips finishing off the ends; but the generality leave the sections of the pipe uncovered. Their discoverer imagined them to be "ring-money," on account of their being deposited in such large quantities, coupled with the fact that no coins of any kind were found in the Treasure, where something serving the same use would naturally be looked for. But this explanation is controverted by the circumstance that the ring-money, as represented in Egyptian paintings, equally with that still current amongst the Joliba negroes, is invariably in the form of *single* penannular rings. Besides, ring-money is from its nature required to be solid. The hollowness of the articles in question bespeaks ornament, where the largest amount of show was to be extracted from the smallest possible expenditure of the precious metal. A little light, however, seems thrown on the difficulty by two words of Homer, who in describing the brooch fastening Ulysses' mantle, says it was "made with 'double pipes,' αὐλοῖσι διδίμοισι, and in front there was a figure in relief."*

* Odyss. xix. 227. δαίδαλον, properly any image in wood or metal. Some of the rings in question have leaf-like chasings affixed to them. They were

Now this expression is very applicable to a gold tube making a *double turn* as in this case, and such would be available for securing a robe like the *chlamys* by its two ends passed through the opening; after the present fashion for fastening a scarf. Or, there is an alternative—the early Athenians (and the same remark necessarily holds good for the Ionians also) are described by Thucydides as fastening up the hair over the forehead in a bunch, by means of golden figures of the *Cigala;* for which purpose a ring at the back of the insect was the most obvious expedient. Some Greek heads of nymphs which represent the hair fastened in a small tuft at the back, appear as if a ring were used for the purpose. In the famous Turin Isis (with the Ethiopic inscription) the hair, twisted into two long tresses, is passed through a fastening shaped as a mask, upon the breast, and twice again through rings placed at intervals. If the Cypriote ladies ever followed the fashion set by the Universal Mother, the ornamental ends of these spirals, and the foliated appendages which some of them carry, would have produced considerable effect.

To bring the notices of gold work under a single head, the *subjects* cut in the gold rings will be now described, although in point of date they are more recent than the majority of the gems.

GOLD RINGS.

1. Two Sirens (or Harpies, the same type serving for both), birds with women's heads, each holding a lyre and a wreath, placed foot to foot on opposite sides of a large "Greek honeysuckle,"* occupying the middle of the field. Exquisitely engraved on the gold face of a ring, an oblong three-quarters by half an inch, with two strangely shaped incisions on each side, giving it the outline of a Carian shield, which, together with its emblasoning, the ring was probably intended to represent, although the significant device leaves little doubt as to the pacific character of the profession of the fair one who offered it at the shrine.

2. Two lions, *regardant* and *couchant* (heraldically speaking),

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not ear-rings (as some have thought), as no provision has been made for entering the lobe of the ear. Similar trinkets were found by Schliemann in his "Palace of Priam."

* The simplified form of the Assyrian *Hom*, Tree of Life.

facing opposite ways, with very long tails, elevated in symmetrical curves. Below, on a second level, two sphinxes, face to face. A graceful design, engraved with the utmost delicacy on the face of a ring, five-eighths of an inch square. The form of the ring itself displays equally consummate taste; the head is slightly indented on two sides, between the two types, so as somewhat to approach a quatrefoil in outline, each member of which is gracefully scooped out at the back, imitating, probably, the calyx of a flower, into which the shank enters after the manner of the stalk. Taking into account the typical signification of the sphinx and the lion in early symbolism, a device of such dignity as this could only have been borne by a lady of royal blood.

3. Hercules encountering the Nemean lion, though not with a club, as in later art, but with a regular *lasso* which he tightens round its body, while he grasps the mane with his other hand. The model has evidently been the type of the god and lion, so frequent in Assyrian works, but advanced a step by the Greek sense of Nature. The lion is admirably drawn, but the human figure continues stiff and archaic, that branch of design having been the last to reach perfection. Deeply cut in the oval face of a solid gold ring, of the usual Greek pattern.

4. Man and woman, facing each other, both holding up the right hand as if in adjuration. The man is nude, the woman clad in a long tunic, with her hair falling in a full queue down her back. The gesture shows this to be a betrothal ring, from its resemblance to the type, of ascertained meaning, so frequent on gems of Roman times. Within a plain "Etruscan border," on the *vesica-piscis* shaped face of a solid gold ring, of small size.

SPECIES OF GEMS FOUND IN THE VOTIVE OFFERINGS.

The jeweller's stock of gems was evidently very restricted up to the date of the latest contributions to the Sacristy. Many of the finest swivel rings of gold are set with sards and banded agates (sardonyx cut transversely), not engraved, but highly polished on both sides, meant for mere ornament, as precious stones of highest price. Of the latter material are many cylindrical pieces, about an inch long, slightly barrel-shaped, not bored, but with the ends tipped with gold, intended

for the centres of necklaces, of the same fashion as that found in the "House of Holconius" at Pompeii. The estimation in which the species was held, is strikingly manifested by two massy gold bracelets, representing, by embossed work, three rows of beads, which have for their centre a round and an oval sardonyx respectively, of large size, but of very inferior quality. The circumstance reminds us that what was shown in Pliny's days for the veritable ring of Polycrates,* was set with an unengraved sardonyx, "gemma intacta illibata." Not even the common garnet, so frequent in the Cypriote mortuary jewels of later ages, is to be discovered amongst these samples of the primitive wealth of the island; which in this respect bears a wonderful resemblance to that of the early inhabitants of Assyria. Lapis lazuli must have held the highest place in the scale of value: it only occurs in very small pieces, as an adjunct to the most elaborate earrings. Of plasma (the ancient *jaspis*) two specimens of fine clear quality are met with in scarabæi, one set in a gold ring, the other not engraved nor mounted; and two scarabæoids of a hitherto unknown variety of the gem, to be described in their proper place in the Greek series. In black hæmatite, besides the cylinders, a truly novel style of work presents itself—a *frog* in full relief, about an inch long, cleverly done and beautifully polished. With it came another carving in the same material, but of less skilful work, supposed to represent a goose's head. Exquisite for taste and finish are two miniature "Sacred Baskets," commonly seen in the hands of Assyrian gods: the one cut out of hæmatite, the other of lustrous sard; with covers and handles added in goldsmith's work, of a gracefulness and delicacy that surpasses all description. Examples of consummate skill in the lapidary's art are the numerous minute *Tortoises* in full relief, in sardonyx and agate—that deeply significant attribute assigned with such good reason to the Feminine Principle of Nature, wherever she was worshipped, and whether named Mylitta, Aphrodite, or Venus. Rock-crystal occurs in the form of a thick hoop ring, lined with gold, an unexpected example at this early date of a fashion hitherto supposed to belong to late Roman times; it has also been used for one or two of the intagli, which shows that Theophrastus was right in numbering crystal amongst the stones "out of which signets are

* Hist. Nat., xxxvii. 2.

made." But the most extraordinary memorial of its use in Cyprus is a perfume-vase of the regular Egyptian shape, about six inches in height, with two small handles wrought out of its substance upon the shoulders; the top encased in gold, and furnished with a lid of the same metal attached by a short chain of the so-called Trichinopoly pattern, both ornamented with designs in filigree: the whole mounting, for taste and execution, offering the most perfect specimen of antique metal-work that can possibly be imagined, and which would be a valuable model to our own jewellers in the designing of similar articles of the toilette. With this were found two others, also in crystal, of half the size, more squat proportions, and unfurnished with mounting.

The single specimen of the use of amber at that period is an oval disk, carved on each side into a full-faced mask, and hanging by a loop from a gold earring; bringing vividly to mind Homer's description, already quoted, of the Phœnician necklace offered to the Queen of Syra "hung with bits of amber," doubtless carved in the same way.

AGATE MACE-HEAD. (*See* p. 309.)

No piece of antique worked agate hitherto known, equals in magnitude and curiosity the ornament discovered amongst the bronze and iron articles of the Treasure, engraved p. 309. It is a sphere about six inches in diameter, black irregularly veined with white, having the exterior vertically scored with incised lines, imitating, as it were, the gadroons of a melon. Through the middle passes a large bore, continued above and below, through short tubes of the same stone made of separate pieces. The whole was traversed by a stout rod of metal, now so completely oxidised as to render it impossible to decide whether of silver or iron—but probably the latter, to judge from the company in which it was deposited. The agate was evidently the head of a mace of state: an idea borrowed from the Babylonians, every one of whom, as Herodotus notices, "carried a *sceptre* (long staff), on the top of which was made an apple, a rose, a lily, an eagle, or something of the sort." * The war mace, of the same shape as this agate, is often seen in the hands of Assyrian soldiers; and again, in the sculptures of Persepolis, the Persian usher who introduces each deputa-

* I. 195.

tion of the subject nations into the royal presence, carries a staff of office, headed with a ball, doubtless of a precious material. The "Thousand Guards" of Xerxes carried for badge a golden apple or pomegranate fixed on the butt-end of their spears, whence they obtained the name of "Melophoroi," *apple-bearers*. Taking into account the high value placed upon the agate in the early times of Greece, when it was greatly prized as a ring-stone (Pliny remarks of it, "Achates in magna fuit auctoritate, nunc in nulla est"), we may safely conclude that we have here the memorial of some high functionary at the Cypriote court, offered in gratitude, perhaps on his retirement from office, to the tutelary goddess of the place.

PASTES.

Many of the swivel rings, and those too among the most valuable intrinsically, are set with Pastes, substitutes for precious stones, but so corroded by the nitrous earth of their hiding place, that what species they originally counterfeited cannot now be determined. It is, nevertheless, to be perceived that they were all of them *opaque*, and therefore we may infer that they were imitations of the then so precious lapis lazuli, the "Royal Gem," as Epiphanus remarks it was anciently called. A most interesting example will be described in its own place, where Art has improved upon Nature, by substituting straight bands of solid gold for the irregular spots of the genuine lazulite. These pastes are all purely ornamental; there is but one dubious example of the imitation of an intaglio (which afterwards became so common), a poor impression of the figure of a stag. The process of making paste-signets by the cheap and facile method of casting in glass upon a matrix taken from an engraved gem, was evidently still in its infancy in the Sidonian glass-house. This abundance of vitreous fabrications was naturally to be looked for in a country, so much of which was occupied by Phœnician colonists, and which formed as it were the outpost of Tyre herself. The Sidonians were the inventors of glass, and the sand of their river Belus was long believed to have some secret virtue that enabled it, and it alone, to liquefy into "crystal." * Actual remains and universal tradition unite to testify that the first use of the discovery was the making of personal

* The Greeks had but one word for the two.

decorations, and that the vitreous material was solely worked up into beads and amulets for a great space of time before the idea occurred to the workers of converting it into vessels for domestic use. Herodotus, living half a century after the date of the sack of Curium, had evidently never seen glass except in the form of paste-gems, which he has to describe by the circuitous term "fusible stone."* Even a century after him Theophrastus mentions glass as *reported* to be made by fusion out of a particular stone; a proof that the actual process of glass-making was still totally unknown in Greece. And his contemporary, King Seleucus of Syria, is described by the Court annalist Mnesiptolemus as drinking out of a bowl "of molten gear," as though the article were even then of the rarest novelty, befitting the table of the wealthiest monarch of the day.† The Sidonians‡ enjoyed the monopoly of ornamental paste-making long into Roman times, as is apparent from the identity of manufacture of the glass beads discovered in the most widely distant provinces of the empire. But the Treasure before us reveals the curious fact that as far down as the date of the siege of Curium, they had not attained to the making of translucent, much less transparent glass, otherwise their imitations of precious stones would not have been confined to the opaque species; they would at all events have counterfeited the emerald, a gem even then possessed and highly valued by their neighbours of Egypt, and which, in fact, they at a later period made in paste with extraordinary success. Neither had these primitive glass-workers got so far as the turning their new discovery into vessels for the toilette or table, as is manifest from the total absence of all such imports in the large stock of vases and alabastra belonging to the Treasure, where they must necessarily have found a place if in use before the cells were closed; as may safely be inferred from the great abundance of glass in every form and variety of colour that the Sidonian factories supplied, exhumed by the same explorer from the Cypriote cemeteries of later generations.

* Speaking of the earrings worn by the sacred crocodiles (ii. 69).

† Athenæus, x. 40.

‡ "Sidone quondam his officinis nobili," are Pliny's words; in whose times glass making had been but recently, "jam vero," introduced into Italy. All the glass vessels from the Cypriote tombs were probably of Sidonian manufacture.

INTAGLI OF THE SIGNETS DESCRIBED.

The Assyrians take the lead in this classification, for though probably less ancient than some of the Egyptian in their company, they are beyond all question the earliest examples of the true process of engraving in "hard stones;" the Egyptian intagli being merely *incised* with the graver in much less obdurate materials.

1. Deity, standing with one foot set upon a recumbent bull: brandishing in one hand a mace, in the other a rod whence issue two zig-zag rays, attribute of Iva-Vul, god of thunder. Before him stands a man, probably the reigning king, before whom kneels a smaller figure entirely nude, the owner of the signet. Facing him stands another man, clad in a robe wound spirally about his body from neck to foot, a costume indicating high antiquity in this class of monuments; overhead, an ibex, inverted. Behind him are three rows of neatly cut cuneiform Assyrian, read by Mr. Sayce as "Arba Istar—son of Ibn Beled—servant of the god Narani Sin." This last-named prince is already known in inscriptions as contemporary with Sargon the Assyrian, earlier than the sixteenth century before our era. Cylinder of black hæmatite, one inch high; well engraved.

2. Deity, standing, with arms crossed, but without distinctive attribute; before him stands a worshipper with uplifted augural staff; behind him two columns of well-cut cuneiform, read by Mr. Sayce as "Everbaga—servant of Nergal (Mercury)." Cylinder of hæmatite, three-quarters of an inch high; neat work.

3. Man, bearded, standing with one hand uplifted in adoration, in the other a short wand. He is clothed in a long plain loose robe reaching to the ankle; his costume being identical with that of the seated figure in the famous cylinder of King Urukh. Over his head are two small gryphons seated, facing each other. The engraving of the figure has a precision and finish unusual in its class; which, coupled with the extraordinary size of the cylinder (which always increases with the rank of the owner), indicates the signet of some exalted personage. The other vertical half of the stone is filled with eight columns of large cuneiform letters, well cut; but somewhat blundered through the illiterateness of the lapidary who engraved them. Mr. Sayce reads them as "Sin [the Moon-god] Benefactor of multitudes—Judge of the world; perfect

Purifier of heaven and earth—Giver of the life of the gods—The Law which supplies the servant of thyself—my Prince—Turan Agin—The son of Puri—The Reader." The legend, therefore, is a prayer addressed by the owner of the signet, Turan Agin, son of Puri, to his patron god, the "Deus Lunus" of later times. Cylinder of rock-crystal, three inches long.

4. Antelope, looking backwards, at what may be either a great four-rayed star (symbol of Shamas the Sun-god); or else the small figure of a man standing upon the beast's haunches; so rudely indefinite is the work. But the piece has a special value as being the only example of the Assyrian conical seal found amongst the donaria—a form of signet which became common at Nineveh about the ninth century before Christ. It is about one inch high, and three quarters diameter at the base: of very clear white chalcedony. About a quarter of the lower part is cased with gold, and the perforation for the string is similarly lined. A unique example of such a decoration in this kind of signet.

EGYPTIAN CLASS.

1. Cartouche of Thothmes III. (as Egyptologists are pleased to call it), erected between a kneeling man, holding up a sphere upon his hands, and the royal vulture with wings outspread, both figures disposed like heraldic supporters to the cartouche. Scarabæus in white steaschist, set in a gold collet, with a very massy shank in silver.

2. Beetle, inclosed in a border of four papyrus flowers, very gracefully arranged. The beetle figures here as type of Pthà, the Great Creator. Cut with extraordinary neatness, for Egyptian work, in a scarabæus of white steaschist. Silver mounting.

3. Osiris, on his throne, the crook in one hand, the scourge in the other, various symbols occupying the field. Large scarabæus of soft white stone. Silver mounting.

4. Seated deity, in conical cap: before him an altar. In front stands a man with hands raised in adoration, overhead soars the *Mir* or winged disk emblem of the presence of divinity. Rude work, but probably Phœnician (from the introduction of the Mir) imitation: small scarabæus, carnelian.

5. Egyptian altar, placed between two erect asps, supporting a vase, probably Canopic, in the shape of an elongated and

inverted cone, with very long handles: the exergue is filled with the conventional representation of growing grass. Neatly cut with the graver in a scarabæus of soft stone, enamelled blue, with "artificial cyanus," * in the regular Egyptian manner.

6. Bowl-shaped vase, set on a pedestal, on which are perched three birds. Scarabæus of soft stone, beautifully enamelled with blue.

7. Antelope, lying down; over its back various symbols. Rudely cut in a scarabæus enamelled blue.

8. Hawk, bearing the scourge on his shoulder: in front the *crux ansata*, emblem of life; below, a wide-spreading lotus plant. Neat work, in a small scarabæus of white stone. Silver mounting.

9. Basket on stand, on which is seated Horus in the midst of tall lotus flowers. Square tablet of vitrified clay. Silver mounting.

10. Seated Deity: in front the crux ansata. The engraving almost effaced. Scarabæus of soft white stone, in a gold collet with silver shank.

11. Two hawks facing each other: one bears the scourge, the other the crux ansata. A remarkable type, but much defaced through the softness of the white stone scarabæus on which it is cut. Gold collet, with silver shank.

12. Ibis, attitude of Thoth, with outspread wings, hovering over an eye, symbol of Osiris. Small scarabæus, enamelled blue. Silver mounting.

13. Sphinx recumbent; in front, an altar. Small scarabæus, enamelled blue. Silver mounting.

14. Baboon-headed man, representing Thoth, standing before the Orb; behind, rises a tall pillar. Rudely cut in a scarabæus of soft white stone, in a gold mounting.

15. Asp erect, in front of a tall plume, symbol of the goddess Neith. Small scarabæus of white stone. Gold setting.

16. Liliaceous plant springing up out of foliage (apparently suggestive of a phallus), on each side, filling the field, is the

* Cyanus, "blue-stone," was the inferior sort of lazulite used for making ultramarine. Theophrastus says (55), "The Egyptian cyanus is produced by art, and the writers of the history of their monarchy record which of the kings it was who made a *fusible cyanus* in imitation of the natural stone; they further mention that the mineral used to be sent as a present from other countries."

crux ansata, emblem of fecundity, inclosed within a simple "Etruscan border." There can be little doubt this very curious type was worn as a talisman for the cure of barrenness in woman. Of singularly well-finished work, in a small scarabæus of white stone. Silver mounting.

17. Hawk-headed sphinx, seated: on her head is placed the orb; in front various symbols. Deeply cut in a large scarabæus of white stone; silver mounting.

18. Type entirely destroyed by a fracture of the surface, with the exception of a crux ansata: in a large scarabæus of hard stone, in gold collet, with silver shank.

19. Man brandishing a sword; barbarous work, in a small scarabæus of soft stone; silver mounting.

20. Royal vulture, hovering over the Beetle; both with wings spread. Elegantly done in a small scarabæus of white stone; silver mounting.

21. Hawk, with various symbols in the field. Small scarabæus of white stone; gold mounting.

22. Sphinx couchant; various symbols in the field. Rude work, in a small scarabæus of white stone; gold collet with silver shank.

23. Lotus flower, or vase, carelessly scratched on a small scarabæus of white stone; gold setting.

Note. In the foregoing, as well as in the following lists, the settings are not always noticed, although all the scarabæi are provided with them. It is a curious fact that the merit of the intaglio has nothing to do with the value of the setting; as the preceding list exemplifies, where the very poorest scarabæi, as a rule, possess the most expensive gold swivel rings.

Next, the Phœnician works are to be considered: for the criteria serving to separate them from the Egyptian they so closely imitate, the reader is referred to the preliminary remarks. They form, indeed, the most interesting part, in an archæological point of view, of the whole collection, so large a number, and so great a variety of monuments unmistakably Phœnician, having never before been brought at once under the eye of the student of ancient glyptics. And even for beauty of *execution*, many of these intagli will stand comparison with the best of the archaic Greek and Etruscan schools.

PHŒNICIAN GEMS.

1. The Solar Hawk, crowned with the Egyptian helmet, as worn by Osiris, carrying upon his shoulder the crook and the scourge: in front the Royal Asp erect, in the field a semicircular and an oval dot; marks of the signet of a royal lady. Boldly engraved in a large scarabæus of fine sard. This gem, with its companion, has the most sumptuous setting of any in the Treasure; an immense gold swivel of Phœnician rather than Egyptian fashion, being bent into a perfect ellipse, with a broad loop soldered on to the centre of the outer circumference, by which it was suspended. This handle is clamped on, by means of foliated terminations, to the collet holding the scarabæus in a most ingenious and elegant manner, totally differing in taste from the Egyptian mountings of signets. Subject and setting make it apparent that this was a royal seal. But what adds to its interest is the fact that it has a fellow of exactly the same pattern and dimensions; and that, not a signet but a pendent jewel; for its collet contains that most unexampled paste of lazulite with bands of gold inserted, already noticed when speaking of such manufacture. The care bestowed upon its mounting is sure evidence that the Sidonian trader had passed it off upon the Cypriote queen as a precious stone of the highest value and rarity, a fraud of which other examples are still extant; the best known being those two wonderfully beautiful pastes* in the Bale Cabinet, honoured with the choicest performances in the way of rings ever achieved by Etrurian goldsmiths.

2. *Cynocephalus*, or Sacred Baboon, seated, with tablet in one hand, stylus in the other, discharging his function of "Scribe to the gods." From the animal's noted fondness for pen and ink, he was, according to Horapollo, given for attribute to Thoth, the god of letters. In the field is a hieroglyph of two vertical lines enclosing two dots ‖:‖. A strictly Egyptian type, but too well engraved for any but a Phœnician hand; in a scarabæus of carnelian.

3. Hercules, clad in the lion's hide (by anticipation it would seem), armed with a huge curved Egyptian club, encountering a lion rampant, whom he has grasped by the fore paws,

* An aventurine with emerald ground, and a breccia agate of the liveliest colours.

vainly struggling to back out of his reach. This subject is very curious, for the Egyptian taste manifested in it: as in the double plume on the head of Hercules, the diminutive crowned asp, and persea-leaf in the field at his back. Overhead soars the *Mir*, the visible presence of the Deity: a distinctive mark of Phœnician origin in all works where it is found. Well drawn, and carefully engraved, and of much interest as showing the source whence such ideas were afterwards borrowed by the Greeks, who applied them in a materialistic sense to their historical Hercules, though all such types of combat in their Asiatic originals bore mystic reference to the unceasing strife of the Two Principles by which the work of Nature is carried on. Small scarabæus, carnelian.

4. Hawk-headed deity, Phre, in Egyptian costume, kneeling and upholding on his head a great sphere. The subject is inclosed in a border of a single fine line. The remark made upon No. 2 is yet more applicable to this intaglio, for notwithstanding the nationality of the type, the wonderful perfection of both drawing and execution proves it a masterpiece of the Phœnician school of imitators. Scarabæus, five-eighths of an inch long; in fine sard.

5. Two divinities of true Phœnician type, with wings elevated, holding between them a wreath: they may be figures of Victory. Behind the one is the regular symbol of the conjunction of Baal-hammon with Ashtaroth, so invariably found on the Phœnician and Carthaginian votive tablets, formed by uniting the circle with the triangle or cone, thus, as seen also on coins of Cossura.* Slightly engraved, and much defaced by wear, on the elliptical face of a small solid finger-ring, of the simplest pattern, made of electrum, perhaps native gold of Cyprus. That the island possessed *this* amongst its other mineral treasures, may be inferred from the name "Chrysocomi," still borne by a village near the site of Aphrodisium. With Cypriote inscription.

6. Kneeling figure, with wings issuing from before the shoulders as in Egyptian works, the one depressed, the other elevated, and extending one hand in token of amity. This is a type of special value in this series, from its identity with that of the Phœnician coinage of Malta, where it forms the reverse

* So explained by Gesenius; but others, with less reason, give it to the Goddess Tanit.

to a head of Isis; which places the origin of this gem out of doubt. The drawing is good, but the engraving somewhat sketchy. Scarabæoid; banded agate.

7. Two men kneeling, with hands raised in adoration. Between them is set up a blank cartouche, above which rises a double asp. Overhead soars the Mir, Presence of the Deity: behind each man is placed the crux ansata; the exergne is filled in with the conventional representation of growing grass. Although the figures and general idea of the group are borrowed from Egypt, yet the fact of the cartouche's containing no hieroglyphic and therefore being used as a meaningless ornament, the introduction of the Mir, and the skilful execution of the intaglio itself, together with the shape given to the gem—are incontestable evidences of its Phœnician origin. Scarabæoid; brown chalcedony.

8. Warrior, in conical helmet, with large round shield without an *umbo*, plunging his spear into the neck of a lion-headed (?) man* bearing a round shield with a great *umbo*, who kneels before him, sinking his own spear, and asking quarter. The marked difference of armament evidently denotes difference of nationality between the two combatants. The victor may be supposed a Phœnician invader of the island, an explanation borne out by the style and figure of the gem—a sard scarabæoid somewhat roughly engraved.

9. Two men wrestling, the body nude, but with quilted drawers on the thighs, as in many Egyptian sculptures, and also seen on certain Etruscan warriors under their armour. Behind each champion stands, as second, a tall winged asp. On the ground between them lies a small indefinite object, perhaps the prize of victory. This type, if Phœnician, must be taken in the same mystic sense as the rest; but if, as is very possible, an early Cypriote work, has no deeper meaning than a record of the palæstra, so dear to all Greeks. A good engraving, upon a scarabæoid of a curious species of plasma, transparent, with opaque clouds. This gem was found without a setting.

10. Conical object (the famous idol of Paphos), covered with network, like the Delphic Omphalos, surmounted by a sphere,

* A head covered with a Persian hood may be all that is intended, so rude is the work; but if the monster is really to be seen here, the type, as before, expresses the combat of the Two Principles.

whence spring two asps, and standing upon the hieroglyph for "gold." Across the apex of the cone spreads a horizontal row of objects, apparently small asps. Overhead soars the Mir. On each side stand, as heraldic supporters, a hawk-headed deity, and a human figure. It will be observed that the general outline of the central object reproduces the copulated cone and circle, that regular Punic emblem of the conjunction of Baal-hammon with Ashtaroth, already described under No. 5 of this series. The nationality of the work is proved by a gem (Stosch Cabinet, published by Gesenius No. lxx.), in all points identical (but on a larger scale, and with the details better defined), which bears the name of the owner, "Ben-Had," in distinct Phœnician letters. Well drawn, and clearly engraved on a scarabæoid of calcedony.

11. The *Baris*, or Sacred Boat of the Nile, carrying the terrestrial globe, between two great asps. Over it stands the solar disk; above all soars the Mir. The Baris floats above a row of lotus flowers growing out of the river bank; a beautiful symbolising of the divine government of the world in its four elements, and put upon the gem by a practised hand, in a manner not unworthy of the idea. Scarabæoid, agate.

12. The *Baris* again, carrying a hawk, perched upon poop and prow. In the middle sits enthroned a deity, behind whom stands an inferior god as attendant; in front a third with hand lifted in adoration. All three bear the orb on their heads, to mark their divine nature. A simple "Etruscan border" encloses the group, which is done in a very sketchy style, and may be equally Phœnician or Tyrrhene, for it closely resembles some of the scarabæi from Tharros. Small scarabæoid, of that unfrequent material for intagli, rock-crystal.

13. Two sphinxes, seated, each with one forepaw raised against the "Hom," or Tree of Life, over which floats the Mir. Gesenius* gives a very similar type, but with the addition of two worshippers, of much importance to our inquiry, for it bears in Phœnician letters the name "Losargad," "of the Prince of Victory," which decides the origin of the present work. Slightly engraved upon a pure green plasma, the only one of the kind (except a miniature unengraved scarabæus) in the whole Treasure. This, too, is the scarabæus complete, of larger size than the generality.

* Phœnician Monuments, No. lxx. *ter.*

14. Sphinx facing a lion, both recumbent; between them is set up a tall cross, an emblem perpetually recurring in the class, but probably (notwithstanding all that has been said on the subject) of no deeper meaning than the conventional figure of a star, "the star of your god Remphan," elevated on a pole. The emblem of Shamas, in the royal necklace, is a regular Maltese cross. This subject frequently occurs on the *grafiti* gold rings, and is a truly Phœnician device. Carelessly engraved, on a small scarabæoid; calcedony.

15. Hawk-headed gryphon, seated, with wings half open; upon his head the solar disk, in front the crux ansata. Rudely and deeply cut, in a small scarabæoid of sard.

16. Stag browsing upon a tree; over his back are two letters, perhaps Cypriote, but lost through a flaw in the surface. Sketchy work upon a small scarabæoid of either bad lazulite, or a paste imitating that stone; the "artificial Cyanus" of Theophrastus.

17. Hawk-headed gryphon, wearing the conical helmet of Osiris, seated upon the hieroglyph for gold; in front rises a tall lotus stem. Engraved with great fineness of touch, in a fully-formed scarabæus of fine sard.

18. Gryphon, recumbent, crowned with the horned cap of Belus. In front, a great star, representing the Sun, of whom the gryphon is the special attribute. Most delicately engraved upon a small scarabæoid of sard, completely blanched by fire.

19. Hawk-headed gryphon, seated, looking backwards; in front, placed vertically, is a club. As this is the well-known mint mark that distinguishes the coins of Tyre, it probably has the same meaning in this prettily executed intaglio. Small scarabæus of sard, in a heavy swivel-ring of silver.

20. Gryphon, walking with wings expanded; in front a large star. Very sketchy work, on a scarabæoid of fine eye-onyx.

21. Two lions, engaged in deadly combat, each having his jaws fixed in the lower part of his antagonist's belly. By this symmetrical arrangement, the group presents the same appearance, viewed from whatever side. The manes are expressed by cross hatchings, in a very perfunctory manner, but the rest of the figure is drawn with much fidelity to nature, and carefully finished. The design is contained within a simple Etruscan border. Complete scarabæus, seven-eighths of an inch long, of brown calcedony.

22. Animal of uncertain species, perhaps an antelope, placed symmetrically in the midst of three large leaves of the same kind as those commonly seen on Phœnician votive tablets. They may be leaves of the Persea plum, which from their resemblance to the tongue, were held sacred by the Egyptians.* Rudely incised on a scarabæoid of soft dark stone, perhaps serpentine, but extremely curious from its back being carved into a full-faced mask, probably meant for an amulet, though not the regular Gorgoneion. It may be Baal himself, whose full face makes the reverse of some coins of Juba II.

23. Two wild goats erect, turned back to back, but falling towards each other, (heraldically speaking, "addossed and regardant"). Between them, set upright, is a large lanceolated leaf, doubtless of the same mystic significance as in the last described subject, the same leaf being repeated at each side. Type and manner of engraving, unmistakably Phœnician; in a large scarabæoid of brown calcedony.

24. Asp, erect before a three-branched plant; such as figures later on many Serapis gems. Neatly cut on a very small scarabæus of sard.

25. Asp, winged, the one wing raised, the other lowered, facing a tall cross, of the nature already explained. Below them, a four-rayed star, symbol of Shamas, the Sun-god; a curious union of Assyrian and Egyptian forms, quite in the spirit of the syncretistic religion of Phœnicia. Beautifully engraved on a small scarabæus of green jasper, the only specimen of that stone met with amongst the donaria.

26. Two men, with right hands lifted in adjuration: between them rises a plant, overhead soars the Mir; showing the subject to have a religious significance, perhaps the making of a solemn covenant. Rudely done in flat relief upon the square face of a finger-ring in solid silver, apparently of Cypriote manufacture.

GREEK INTAGLI.

The subjects rather than the art, have been taken for guide in classifying gems under this heading; although our knowledge of the stages observed in the natural growth of every art, makes it tolerably certain that some of the works in the

* It symbolises a deity: the Hindoo women still worship Shasta-devi (Astarte), under the form of a banian fig-leaf.

foregoing series are, really, Greek imitations of Phœnician models—the first essays of artists as yet too timid to trust themselves amongst the graceful creations of their own mythology.

1. Man, with mighty wings outspread, flying through the air, with a naked girl clasped in his arms, who still retains hold of a lyre in the hand which hangs down. The ravisher looks backwards, as if defying all pursuit; and with all the conscientiousness of early art, is made to strike out with his legs in the air, as though swimming in a more substantial element. The subject can be no other than Boreas carrying off Orithyia, daughter of Erechtheus, from the banks of the Ilissus; the lyre, so conspicuously introduced to tell the subject, evidently alludes to the fact that she was "disporting herself" (παίζουσα, Plato has it in the Phædrus, 229, C.) at what time the Wind-god swooped down upon her. This story has not hitherto been found on a gem,* although its violent action had so much to recommend it to the archaic taste; but it may be mentioned that the celebrated intaglio of Achilles holding up the slain Penthesilea offers a somewhat analogous composition. This work equals anything known in the style, for the bold drawing and skilful treatment of the nude forms—qualities which, with its wonderfully minute finish, and unique subject, make the gem perhaps, the most precious example of Greek art, just emerging from the archaic stage, hitherto brought to light. A sculptor of the highest eminence has praised the correctness of the drawing, and pointed out that the apparent distortion of one of Boreas' feet was necessitated by the confinement of the field—a law to which the early engravers are seen, in many of their works, to have felt themselves bound to conform. Scarabæoid, five-eighths of an inch long, in a sard of quality worthy of the work it bears; and set in a gold swivel-ring of considerable weight.

2. Man, bearded, with long hair bound with a fillet in the primitive style, grasping by the waist and caressing a girl, who appears to struggle to disengage herself, and drops a tall flambeau she is carrying. He is clothed in a long robe reaching to the ankle, with *chlamys* hanging over his arm; she

* It had a place on the Coffer of Cypselus, a work older by two centuries at least, but all that Pausanias notices of its treatment is that Boreas "has tails of serpents instead of feet." (V. 19, 1.)

wears a long tunic and short upper garment, and has her hair bound up in the *mitra*, the national head-dress of the Greek islands, as seen upon the conventional portraits of Sappho. The *flambeau* in her hand is introduced (by anticipation) to place out of doubt that the scene is the "Rape of Proserpine," and the victim the future Queen of Night. Of this subject, no other example is now extant on a gem, although the story of Sporus' ill omened New Year's gift to Nero, proves it had been taken by other eminent practitioners of the art. An early vase-painting, however, represents the same legend; and here also the god (in opposition to the general rule for the representation of deities) wears the same long robe, emblematic of a dark and mysterious Power, and which probably distinguished his character when brought upon the Attic stage: Euripides styles Death, appearing in a visible form in the Alcestis, μελάμπεπλος—the peplos being the most ample of all female garments. This intaglio, for excellence of composition and forcible expression of its meaning, with a truthfulness almost indelicate according to modern ideas, aided by the miraculous finish of all its details (for even the little jewel on the maiden's *mitra* is clearly shown) may safely be placed at the head of all that is known in the archaic style. In the latter points it equals the far-famed "Five Heroes in Council" of the Stosch Cabinet; whilst in design it is far superior, being entirely emancipated from the grotesque stiffness of that Etruscan masterpiece. In fact this engraving as strikingly exemplifies the proficiency of the early Greeks in treating draped figures, as the "Boreas and Orithyia" does for the nude. The subject was probably chosen for signet-device by the lady who first owned it, from its reference to some scene in the Mysteries of Demeter (the old Athenians, says Plutarch, called the dead "Demetrians"); that it was meant as a warning of the shortness of life, like the Foot of Hermes crushing the Psyche butterfly of Roman gems, is too transcendental an idea for those times of primitive simplicity. The artist has fortunately allowed himself a larger field than is usual in archaic glyptics for the exhibition of his skill, a scarabæoid three quarters of an inch long, of calcedony. This gem is mounted in a very massy swivel-ring of silver: curiously attesting the poverty of the Hellenes at this period of their history as much as it does their advance in art, and strongly contrasting with the costly decorations of the barbarous Egyptian signets that keep it company.

3. Goddess with wings recurved in the archaic manner, standing, with right hand raised and forefinger extended as if beckoning, or, it may be, holding a flower (?); the other hand, pressed close to her side, grasps a torque; over the extended arm falls in ample folds a large peplos of the finest stuff. Her wings, as in Phœnician figures, spring from the front of the shoulders, not from the top as in later art, a singular instance of attention to the possibility of such adjuncts to the human frame. In the field is an erect serpent. This attribute, inseparable from the Attic Athene, would at the first view lead us to suppose that goddess to be meant, were it not for the absence of the *helmet* indispensable to that conception. She may be the primitive embodiment of the idea of Nemesis, and the serpent added as the emblem of Wisdom. But this enigmatical representation is evidently akin to the type of a rare coin of Marium in the same island, a winged female of precisely the same period of art, shown in front face in violent movement, bearing in one hand a wreath, in the other a partly effaced object. Nemesis, in her later representations, carries a measuring-rod, or else holds up her right arm to exhibit the "cubitus" in the same sense; inculcating the maxim, *μετρὸν ἄριστον*. Regularly, she is winged, the "wingless" Nemesis being peculiar to Smyrna. She actually appears preceded by a *serpent* upon an aureus of Julius Cæsar, and upon a denarius of Claudius. Her worship at Rhamnus is a proof of her being amongst the primitive Ionian deities; in fact, she was from first to last only a particular aspect of the goddess Fortune. The execution of this intaglio is of the finest, but the design has something of the Phœnician stiffness about it, so that the work may safely be attributed to the Cypriote school. Scarabæoid of fine sard, mounted in a gold swivel-ring of dimensions suitable for wearing on the finger.

4. Victory, with great drooping wings, standing in front face but looking to the left (in the impression) and holding forth the laurel wreath. She is clothed in a long pleated tunic, over which is put a short plain upper garment. The figure of the goddess and the manner in which it is draped much resemble the same type upon the staters of Alexander, although its style had by that time become more loose. Nothing can surpass the beauty of the drawing, or the exquisite finish of this example of the "Perfect Greek" style. Small scarabæoid of sard, mounted in a gold collet attached by

a loop to a gold hoop ring, from which it dangles in the wear: a unique example of this method of carrying the signet.

5. Youth, nude figure, standing between two prancing horses, whom he grasps by the shoulders. If found in later art, this group would stand for "Hercules taming the man-eating steeds of Diomedes the Thracian," but in the present case it is more probable that the sense is Assyrian and mystic (such being the real source of the afterwards imagined "Labour" of the demi-god) for the work is as yet archaic, as is very apparent in the human figure, although the horses are drawn with equal accuracy and spirit. Small scarabæoid of brownish opaque stone, partly calcined.

6. Youth, quite nude, bending forward over a large, long-tailed hound, which raises itself to lick his hand; he carries a short wand tipped with a ball. Such a group, in later art, would be interpreted as "Ulysses recognised by the faithful Argus;" but at this early stage of Greek culture it is much more likely that nothing deeper is meant than a "Picture of Boy and Dog." A border of a single fine line incloses the group. The highest point to which the older school ever attained is reached in this intaglio, which rivals the celebrated "Tydeus with the strigil" (Berlin) in its accurate anatomy, and careful finish of details. Scarabæoid, five-eighths of an inch long, very neatly shaped and polished out of a plasma of the curious species above described, transparent with opaque clouds. This gem has no setting, being, perhaps, intended to be carried on a string about the wrist, after the most ancient mode of wearing the signet.

7. Youth, nude figure, his long hair tied with a fillet in the archaic style, kneeling with one hand laid on his breast, in token of submission, and holding forth in the other, as an offering, a rectangular object, perhaps a piece of honeycomb, although the cells are not indicated. The intaglio, though well done in some parts, is evidently unfinished, both the feet being wanting to the figure, and the legs merely sketched out. Large scarabæoid, of the curious species of plasma already described in two other specimens, and which, no doubt, passed at the time for an inferior smaragdus. Pliny* mentions that a marble lion, set upon the tomb of Hermias, a Cypriote king, had the eyes made of "smaragdus Cyprius;" and Theo-

* Hist. Nat. xxxvii. 17.

phrastus speaks of the gem being commonly found in the copper-mines of the island.

8. Girl, nude, kneeling, and offering a vase with spherical belly, and elongated neck and foot. She carries a long wand, of which the curved end shows over her shoulder. Sketchy work, of later date than any of the preceding; on a small round scarabæoid of chalcedony.

9. Warrior, nude, in a close-fitting helmet, *καταίτυξ*, seizing by the hair a woman, who crouches before him, and grasps his arm as if imploring mercy from the ravisher, whose purpose is declared by the cord in his other hand. Engraved in a free style, with little attempt at finish, much in the manner of the later Etruscan work. Sard, apparently cut down from a larger gem, as part of the subject now goes out of the field. The only example in the Treasure of a gem set in a regular finger-ring, not a swivel. It is of very elegant make; the collet has a "wave pattern" in filigree, running round it, and the shank is of complex and pretty design. What more fitting signet for a Tyrrhene sea-rover?

10. Three warriors, marching in line, armed with spears and round shields with unusually large *umbos*, their equipment being precisely that of the royal guards, as represented on the Amathus tomb. Herodotus remarks of the Cyprian contingent in the army of Xerxes, that they were armed after the Greek manner, but wore tunics, and their kings wrapped up their heads in *mitræ* (like females).* A most interesting work from the certainty of its origin, although very rudely executed, being cut with the graver in a scarabæus of dark brown steaschist.

11. Man, propped on a staff, feeling his uplifted foot (?); within a regular Etruscan border. The bold, coarse work of the intaglio, like that of No. 9 in this series, resembles Etruscan, and the gem may easily have found its way to Curium in the stock of some trader of that adventurous people. Small scarabæus, of fine sard.

12. Woman, nude, seen from behind, rinsing out her long hair in a great basin set on a pedestal, like the *labrum* of the Roman baths. The attitude, that of the well-known "Peleus purifying Himself." It is doubtful if this scene represents a simple operation of the toilette, or has the deeper meaning of

* Hist. vii. 90.

a rite for averting the ill luck threatened by dreams. Propertius has of the love-sick Tarpeia—

"Sæpe illa immeritæ causata est omina Lunæ,
Et sibi tingendas dixit in amne comas."

The figure is within an Etruscan border, and is done with great spirit, considering the microscopic size of the gem, a scarabæoid no more than a quarter of an inch long; of sard blanched by fire.

13. Woman, entirely nude, crouching down, in the attitude of "Venus at the Bath," her hair falls freely down her shoulders, whilst she passes the long tresses through her fingers to disentangle them. Everything about this remarkable type evinces that we see here no mythical nymph or goddess, but the fair owner herself, who advertises her venal charms by her signet. Perfect Greek work, of the latest period of any in the Treasure; its beauty passes all description, and gives an idea of the Amymone of the same school, fully justifying the extravagant laudation, already cited, of the amateur Ismenias. Scarabæoid of fine sard, five-eighths of an inch long.

14. Horse, with forelegs bent, in the act of lying down; in the field above, in large rough lettering, ΣΤΗΣΙΚΡΑΤΗΣ (reversed on the gem), the whole in a border of a single fine line, which adjunct is a normal distinction of true Greek work, as contrasted with the always double, often elaborate, borders used by Etruscan artists. As gem legends are always in the genitive, this signet must have belonged to a lady, "Stesicrate." The engraving retains but little of archaic stiffness, and its date is certainly of the latest amongst the donaria. The legend is written in the Ionic character, which necessarily was used on the Asiatic coast and adjacent islands long before it was *adopted* at Athens (a fact sufficiently proving its general use elsewhere), and which was done, says Plutarch, as early as B.C. 420. Horses in constrained attitudes were a favourite study with Greek artists of all kinds. Plutarch tells a story of the early painter, Pauson, that being commissioned to paint a horse rolling on its back, he produced one galloping to his indignant patron, who, however, was more than satisfied when Pauson showed that by inverting the picture the wished-for attitude was attainable. Scarabæoid, nearly one inch long, of light brown calcedony; mounted, as are most of the Greek gems here, in a very massy swivel-ring of silver.

15. Great wolf-dog, sleeping, tied by a short cord to the stump of a tree. Done in the "Perfect" Greek style, with incomparable fidelity to nature, and wonderful finish of details. The dog, as represented in Greek art, is always of one breed, with long tail and ears, smooth-haired, with large head, generally resembling our "pointer," which in fact is still the commonest kind seen in Central Italy. Scarabæoid, five-eighths of an inch long, in a singular material like a black paste, but probably trachyte or "touchstone" (a coarse-grained black jasper), for the intaglio is evidently executed by the same *technique* as those in the other "hard stones" of the collection.

16. Raven, perched on rocks; over its back the crux ansata, in front the branch of a tree, perhaps Apollo's bay, as the bird was his special attribute. It may possibly be connected with the worship of Apollo Hylates, "Apollo of the Forest," whose temple, so famous in after times, stood at a short distance from Curium. Bordered with a single fine line, sure proof of its Greek origin, notwithstanding the truly Egyptian symbol in the field, as likewise may be deduced from its workmanship, naturalistic, though rather sketchy. Small scarabæus, sard.

17. Ibis, standing with raised beak, in the act of swallowing. Although the symbol of Thoth, and doubtless bearing here a mystic sense, the bird is in a good Greek style. It is most remarkable for the form of the gem it occupies, a four-sided piece of clear sardonyx, 1 × ¾ inch long and wide, with the other three sides blank, perforated through its length, and set in a gold swivel ring; evidently considered a very precious stone.

18. Hippocampus, winged, and in rapid motion, traversing the waves. Although this graceful monster is the special creation of Phœnician fancy, having no prototype in either Assyrian or Egyptian imagery, and is the regular mark, fittest badge of a seafaring people, of all coins owning the influence of Tyre or Carthage—yet its free drawing and exquisite finish oblige us to assign this gem to a Cypriote hand. Minute scarabæus, of fine sard.

19. Cartouche, placed vertically between two erect asps, on which is inscribed in large letters ΕΧΙΞ. This word can be no other than ἔχις, the old form of ἔχιδνα, and may, possibly, be a proper name, after the analogy of *Draco*, not uncommon in Greece; and *Echidna*, whose amour with Hercules Herodotus

relates. Or if taken in its primary sense, the word may constitute an amulet against the asps, still so plentiful in Cyprus, to be of the nature of those prophylactic rings against snake-bites alluded to by Aristophanes.* Arab amulets at the present day bear the figure of the thing against which they exert their virtue, and all oriental practices in this line come down from immemorial antiquity. Elegantly engraved, on a scarabæoid of banded agate.

It is very interesting to compare the foregoing list with that drawn up, some seventy years later than the siege of Curium, of the dedicated offerings of the same nature in the most important temple of Greece. One of Boeckh's Inscriptions, dating from the Peloponnesian War (B.C. 430–404), enumerates in the Treasury of the Parthenon: "a large onyx, engraved with an antelope, weighing 32 drachms; an onyx, not engraved, 270 drachms and half an obol; an onyx† set in a gold ring; an onyx† set in a silver ring; a *jaspis* [plasma]† in a gold ring; a *jaspis signet* encased in gold [probably a scarabæus mounted as a pendant]; a signet in a gold ring [*i.e.* not cut on a gem, but in the gold itself]; a signet in a gold ring, dedicated by Dexilla; a gold ring [not a signet, but ornamental] weighing 1½ drachm, offered by Axiothea, wife of Socles; two gem-signets in one gold ring; two signets in silver rings [incised in them], one of them plated with gold; seven signets of *coloured glass* [paste gems] plated with gold; eight silver rings, and one gold coin without alloy [probably a daric, thus distinguished from the debased Cyzicene stater, the only Greek gold currency of the period]; a gold ring, with one gold coin *tied* to it [probably fastened to the ring by a loop, to serve for ornamental jewel, in the manner of the Victory scarabæoid in our list], offered by Phryniscus the Thessalian; a plain gold ring of half a drachm, offered by Pletho of Ægina [clearly a 'widow's mite']; five earrings in *tin*, offered by Thaumarete."

In reading this catalogue, we cannot fail to be struck with the similarity in nature of the offerings treasured up in two shrines so wide apart. In both, the same absence of the true precious stones is conspicuous; even the onyx is estimated by weight, as are diamonds and rubies now-a-days; the plasma is yet more rare: both kinds are worn unengraved; coloured

* Plutus, 883.

† These three gems were not engraved, but worn as precious stones; when engraved, the description, σφραγὶς, is carefully added.

pastes are accounted worthy offerings to the national deity; we find in both, the plating of silver with gold to augment show and diminish cost; and the same distinction between rings engraved for signets, and those designed for merely ornamental wear. But the unnamed goddess of Curium could boast of great superiority over her sister of Athens, both in the quantity and intrinsic value of the offerings at her shrine, unless indeed Boeckh's Inscription only comprises a limited time.

In addition to the Temple Treasure, the same locality has furnished a very interesting gem. It is a sard, bearing in front-face a head with very bushy hair, arranged in two great clusters at the sides, and with long beard, the whole disposition giving it the appearance (though not intended) of a bunch of grapes. But on comparing the figure with the heads in profile, or in full-face, on the coins of the two Jubas of Numidia, representing the national god Balsamus or Baal-samen, "lord of the heavens," there can be little doubt as to their all expressing the same idea. As the Numidians must necessarily have derived what little art they had from their Carthaginian neighbours, the appearance of the Punic deity on a gem of Cypriote workmanship is easily accounted for. Its style belongs to too early a period for the head to be supposed the portrait of any mortal personage, though it has, naturally enough, been pronounced a contemporary likeness of Zeno himself. A legend in Cypriote cuneiform surrounds it, which has not hitherto been interpreted, but certainly follows the rule with Phœnician legends in such connection, and expresses the name of the man who seals. This gem was picked up many years back, and the finder, struck with the beauty of the sard, caused his own name to be cut in Arabic on the reverse, and set it, with the original intaglio downwards, in his signet ring. A large amethyst, of remarkable colour and brilliancy, is set in an elaborately decorated and heavy gold ring, of somewhat barbarous workmanship, and of much later date than any above described. The collet is rudely overlaid with filigree patterns, and the shoulders of the shank are carved into caryatid figures, of what meaning it is difficult to discover—a fashion that only came in under the Roman empire. There are also some examples of slight gold rings, with that frequent formula ΕΠ ΑΓΑΘΩ engraved on the face. Its sense, "for good luck,"*

* Not "For the good child," as an eminent dactyliologist of our times has thought proper to translate it.

proves the destination of the jewels, as being either espousal rings, birthday presents, or New Year's gifts. These came from the adjacent cemetery.

It would be truly ungrateful to conclude my notice of this, by far the most important portion of the Treasure of Curium, without invoking a blessing upon the memory of its ancient guardian, who, when he could see no hope of escape from the barbarian iconoclasts then pressing the siege, so ingeniously concealed from their search his sacred trust, for the instruction and enjoyment of an age separated by four and twenty centuries from his own.

TRIN. COLL. CAM.,
Nov. 20, 1876.

DESCRIPTION OF THE PLATES OF GEMS.

N.B. All the works in the Assyrian style are drawn to the actual size; but those in the Egyptian, Phœnician and Greek, to double. The *numerals* refer to the description of the gems, under their respective headings, in the Treasure of Curium; the *letters* annexed in some few cases, indicate those accidentally omitted, and left to be noticed in the following list.

PLATES XXXI—XXXIII. Nos. 1, 2, 3, have been fully described in the text: of the others a detailed account would be a tedious series of repetitions. The same general idea pervades them all; rude figures of deities, their sacred animals, the Hom Tree, and the worshipper. Barbarous as they are in execution, they are yet of the greatest interest to the student of the art, for it is evident that the majority are of local manufacture, and convincingly declare from what source the Cypriote engravers, afterwards so celebrated, derived the rudiments of their knowledge. The material is generally green serpentine, an easily worked stone, but susceptible of a fine polish, and the designs were incised, as is apparent upon examination, simply by the means of a splinter of obsidian, the use of which for such purposes is noticed by Herodotus (VII. 69).

PLATE XXXIV. *Gold rings, and engraved ornaments.*

Nos. 1, 2, 3, 4, are described under "Gold rings."

5. Andro-sphinx, in the Phœnician style.

6. Egyptian figure, kneeling, bearing up a large *blank* cartouche. This unmeaning ornament, equivalent to a blank shield in heraldry, proves this type to be merely imitative Phœnician. Delicately incised upon the surface of a fibula. Drawn to the actual size.

7. Rectangular space, divided into eight compartments, of which the upper row contains two seated, and two standing figures; in those below, the figure of the sun, and indistinct symbols can be traced. Rudely incised and indented, apparently in imitation of the Assyrian style. Drawn to the actual size.

PLATE XXXV. *a.* Warrior, going to battle in his car, at the side is slung a great quiver of arrows. A very interesting type, for though the manner of the engraving is altogether Egyptian, yet it may represent the war-chariots in which Herodotus tells us lay the strength of the Salaminians.

PLATE XXXVI. *a.* Two men, in regular Assyrian costume, standing on either side and grasping each a branch of the Tree of Life. An exquisite specimen of Phœnician lapidary art; for the authorship is placed out of doubt by the exact agreement of the group with one of those upon the Amathus patera (p. 279), placed directly below the picture of the beleaguered city.

PLATE XXXVIII. 23. The Leaf, to which attention has been called in the text, will be found repeatedly introduced in the decoration of the Curium patera (p. 329). A similar object often appears in the Mithraic tablets of much later date; where it is explained as a cypress-tree, emblem of the element, Fire. Whatever its significance, the sanctity of the idea conveyed is evinced by its forming the sole device borne by so many signet rings, to be noticed in the continuation—

a. Two men, with elevated hands, facing each other. The two pellets in the exergue, standing for stars, emblems of divinity, render it probable that these figures are the Cabiri. Very roughly engraved.

b. Crane walking; in the field above, a lizard: in front, a plant. Barbarous execution.

c. Gryphon, with wings spread: in front, the crux ansata.

d. Bull, standing under a tree; in front a large disk representing the sun: the bull being the attribute of Belus.

PLATE XL, 11. After long consideration of this singular type, I come to the conclusion that the artist had in his mind Philoctetes just stung by the serpent, and clapping his hand, by a natural gesture, to the bitten part. He supports himself upon the "mighty bow" of his late master, Hercules (which accounts for its length, so far superior to that of the ordinary Grecian bow), the hiding-place whereof he had betrayed to the Greeks, in spite of his oath to the dying hero, and therefore received his due reward from the heaven-sent asp. The subject, from the moral it conveys, was a favourite one with the Greco-Italians of this very period, although in other examples the sense is generally better defined by the addition of the actual serpent, and the overturned altars under which the weapons had been buried. Or, if a naturalistic sense seem more in character with the style of art; we may see here only a shepherd extracting a thorn from his foot; an equally popular subject with both sculptors and gem-engravers.

PLATE XLI. *Gems, and incised gold signets, from various localities.* Those with numbers annexed are described in Gen. di Cesnola's additional list.

a. The Head of Baal, found at Curium, noticed at length, in page 386. It may be remarked here, that the characters of the legend bear more resemblance to the Numidian Punic, than to the Cypriote cuneiform. Semitic scholars, acting upon this hint, may perhaps succeed in solving the, as yet, puzzling enigma.

b. Minerva, grounding arms; the tall cross behind her, may be intended for a trophy. Slight work of the Roman epoch.

c. Nemesis, winged and helmeted, resting her hand upon a *yoke*, with the same signification as the *bridle*, so often seen in her hand. Slight work of the same date.

LIST OF ENGRAVED GEMS

FOUND AT DIFFERENT PLACES IN CYPRUS.

1. Silver ring with engraved carnelian representing a warrior: found in a tomb at Tremitissa, the ancient Tremithus. (Mars, leaning on his spear, and grounding his shield, *τιθέμενος τὰ ὅπλα*. Rude work; late Greek).

2. Gold ring, set with a carnelian; found in a tomb with glass vases at Aphrodisium. (Bacchus leaning against a cippus, caressing his panther. Fine Greek work; figured Pl. xli. 2.)

3. Sard, not mounted, from a tomb at Golgos. (Female head, with the hair done up in a small *chignon:* apparently a paste from a fine Greek intaglio.)

4. Carnelian, not set, from a tomb at Throni. (Esculapius and Hygeia: bold work of the Roman period. Pl. xli. 4.)

5. Fine gold ring, set with an engraved carbuncle; from a tomb at Golgos. (Goddess, standing, with cornucopia: barbarous style.)

6. Gold ring, with engraved sard; found with glass vases in a tomb at Idalium. (Nemesis, in the later Greek style. Figured at page 392.)

7. Gold ring, with carnelian; from Idalium. (Standing figure; merely scratched in.)

8. Rock-crystal, not set, from Amathus. (Raven, standing before a bay-tree; behind is placed a spray of some other tree. Bold, good Greek work.)

9. Bronze ring, with carnelian; from Amathus. (Female centaur, advancing, with hand extended, carrying a branch of a tree on the shoulder. Sketchy, late Greek.)

10. Gold, massive, ring, incised with the "Ground plan of the Temple of Paphos;" as antiquaries designate this curious object; perhaps, a sacerdotal vestment. Pl. xli. 20.

11. Gold, massive, ring, set with a green iridescent paste. (Tall amphora, of elegant form; moulded from a fine Greek intaglio.)

12. Gold ring, set with a carnelian. (Cupid, condemned to hard labour, leaning on his mattock. Pretty work, in a late Greek style.)

13. Carnelian of unusual appearance; perhaps carbuncle. (Venus, leaning on a *cippus*, holding forth an *alabastron*. Bold, unfinished, Greek work.)

14. Gold ring, set with carnelian. (Goddess standing; of the usual barbarous work characterising these mortuary rings.)

15. Gold ring, set with a carnelian. (Apollo, leaning on a cippus, holding out his bow. Sketchy, late Greek.)

16. Gold, massive, ring; set with a cameo of a nude female figure, probably Venus, in paste. The relief is in white upon a blue ground, as in the Portland vase, and is finely executed. (Apparently a Venus Victrix, from an original, in a very grand style.)

17. Gold ring, with carnelian. (Fortune standing, with cornucopia, and rudder: late Greek.)

18. Gold, massive, ring, with incised device. ("Ground plan of Temple of Paphos," as in No 10, but very sketchy.)

19. Gold ring with sard. (Fortune, with her usual attributes: good style.)

20. Gold, massive, ring, with incised device. (A dove flying (?); in very rude outline. Pl. xli. 10.)

21. Carnelian, not mounted. (Goddess standing: in the usual sketchy style.)

22. Double gold ring, with the sacred Leaf (or tree) incised upon each beasel. Plate xli. 22.

23. Massive gold ring, with Egyptian device, the orb supported by the double asp, in relief; of very bold and early workmanship.

24. Bronze ring, with carnelian. (A Scorpion—an amulet against its bite.)

25. Gold ring, set with carnelian. (Comic Mask, in profile: very slight work.)

26. Double gold ring, incised on each beasel with the sacred Leaf (or tree) as before, but larger, and in a much ruder manner.

27. Gold ring, set with a garnet. (Female figure, standing, with right hand raised in adoration, a wand in the other; sketchy rude work, but better than usual in this material.)

28. Silver ring, set with an onyx. (Dog chasing a fawn: the device on the brooch of Ulysses. Neat, late Greek work.)

29. Carnelian scarabeoid, not mounted. (Hercules the Archer; Pl. xli. 29. Fine, early Greek work, of high merit. The action of the figure is very remarkable; the arrow being represented as released from the hand, and just quitting the bowstring, which can only be accounted for by the supposition that we have here a copy from a bronze statue, doubtless of great celebrity at the time.)

30. Gold ring, with incised device; "Temple of Paphos," as before.

31. Gold ring, incised with the good wish, ΕΠ ΑΓΑΘΩ: of which there are six or seven examples in the collection. (Shown by the form of the letters to belong to the Roman period.)

32. Gold, massive, ring, with incised device (entirely obliterated, seemingly by design).

33. Gold, massive, ring, with incised device. (The two sacred Leaves, as before).

34. A seal-ring, gold mounting, in blue glass: the back is represented by a lion in high relief, couchant. (Cartouche, containing hieroglyphics, illegible.)

35. Bronze ring, set with an onyx. (Cupid bestriding a dolphin; minute intaglio of the Roman period.)

Nemesis, sard., Idalium.

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CURIUM TREASURE.—ASSYRIAN STYLE.

[To follow page 352.

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CURIUM TREASURE.—ASSYRIAN STYLE.

[To follow page 332.

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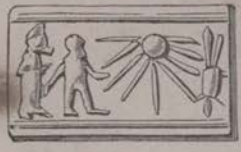
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CURIUM TREASURE.—ASSYRIAN STYLE.

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CURIUM TREASURE.—INCISED IN THE GOLD.

[*To follow page 392.*

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22.

CURIUM TREASURE.—EGYPTIAN STYLE.

[To follow page 392.

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a.

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CURIUM TREASURE.—PHŒNICIAN STYLE.

(*To follow page 392.*)

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CURIUM TREASURE.—PHŒNICIAN STYLE.

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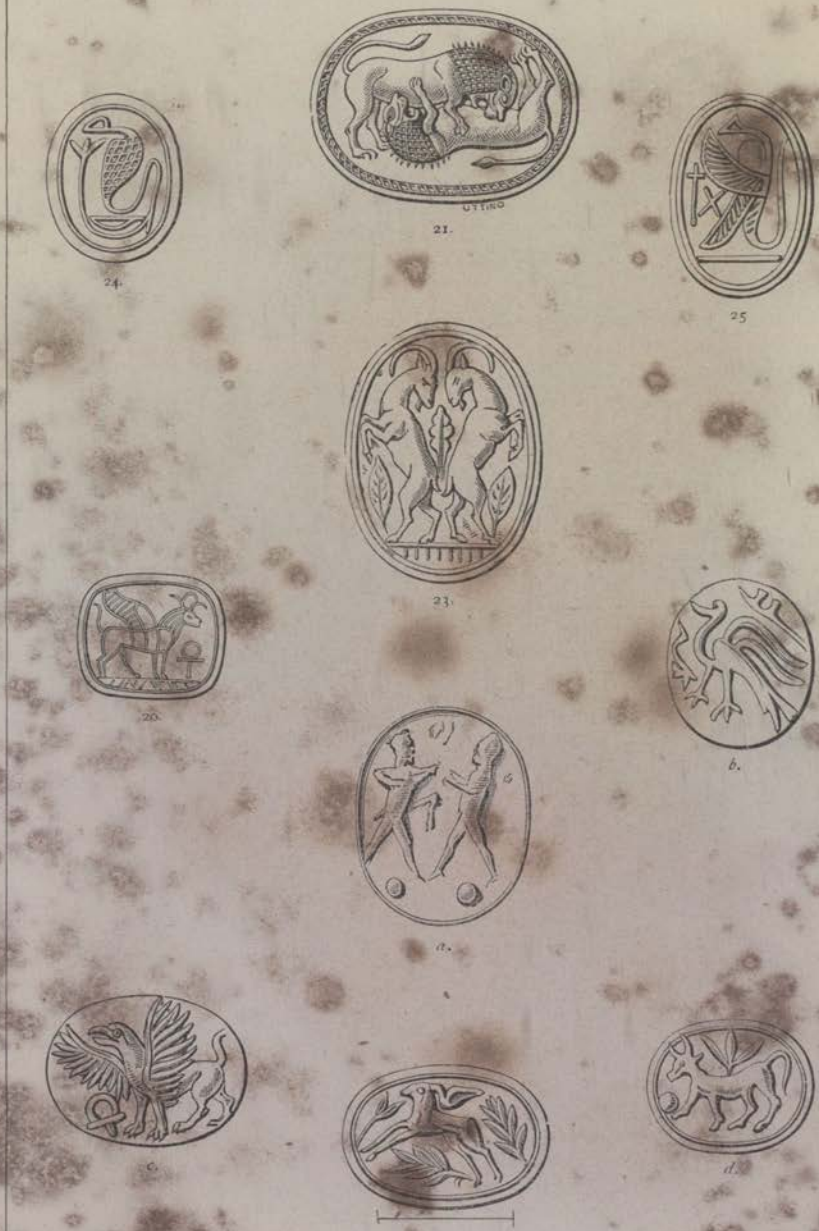

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CURIUM TREASURE.—PHŒNICIAN STYLE.

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CURIUM TREASURE.—GREEK STYLE.

[To follow page 59

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18.

CURIUM TREASURE.—GREEK STYLE.

[To follow page 308]

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c.

GEMS FROM VARIOUS LOCALITIES IN CYPRUS.

[To follow page 372.

ON THE POTTERY OF CYPRUS.

By A. S. MURRAY.

Among the many vases discovered by General Cesnola in Cyprus which present entirely new features in the history of ancient pottery, there is, perhaps, no class so striking as that represented by the three vases given here (figs. 1, 2, 3), and a fourth on p. 55. To begin with the last mentioned, where the design is that of two goats standing confronted, with a decorated pattern between them. This pattern, of which another variety will be seen in fig. 3, is the same, whatever it may signify, as occurs on the patera from Curium (p. 329), where it is also employed to separate groups of confronted figures, and thus performs the same function as the sacred tree on Assyrian reliefs, with which it has indeed so close a resemblance that Helbig, speaking of the patera of Curium (Annali d' Inst. Arch. 1876, p. 6), calls this pattern simply the Assyrian sacred tree. It is, however, to be observed, that on this patera it occurs five times between groups obviously Egyptian in figure, dress, and subject of representation, on which account one might at first suppose it to be an Egyptian form of ornament. But it is not so in any respect. Looking closer at the patera we see that it presents also very distinct Assyrian elements in its design, and thus, while there is every reason to suppose that the makers of the silver patera and of the vases on p. 55 and No. 3, had borrowed the sacred tree from Assyria, it is no less clear that they had at the same time borrowed very conspicuous elements in their designs from the Egyptians, and had combined these different elements into a peculiar phase of decoration. The one people in antiquity who affected this combination has been made out by

Helbig in his researches, published in the Annali quoted above, to be the Phœnicians, or, as he thinks, with a view to the objects found in Italy and Sardinia, the western branch of that race, whom we know as the Carthaginians. It does not, of course, follow that in all the works of the Phœnicians the two elements of Assyrian and Egyptian art should be equally blended. If it were so, the vase of which we are speaking

Fig. 1.

(p. 55) could not be called Phœnician, since the animals on it, as well as the tree, have a decided Assyrian character, and altogether there is nothing on it which may not be traced to Assyrian influence. The rosettes placed on the fore and hind quarters of the goats are such as occur frequently on the Assyrian reliefs, while the oblong tablets let into the side of each seem to me to contain an inscription which the painter has only roughly indicated. A precisely similar tablet may be

PLATE XLII.

Fig. 4.

Fig. 3.

Fig. 2.

Fig. 5.

seen on a Cyprus vase in the British Museum, on which it is let into the side of one of the horses in a chariot group, which is very distinctly Assyrian in the attitude of the horse, shape of chariot, charioteer, and bowman, who turns and draws his bow behind, while the horse gallops. Assuming these tablets to represent writing, we must suppose it to be Assyrian writing, and to be analogous to the hieroglyphics which occur on similar oblong tablets on the patera of Curium, and other pateræ of the same class. It may be mentioned that cuneiform inscriptions arranged in oblong spaces are of not uncommon occurrence on the sculptures of Assyria. Or, again, these tablets may correspond to the cartouches with hieroglyphics which frequently occur on the silver vases of Phœnician work. We may then conclude that the Cesnola vase (p. 55), and very probably also the vase in the British Museum, are Phœnician products under distinctly Assyrian influence. Of the other three vases, however, 1 and 2 have each a clearly Egyptian figure as their chief ornament. In both, the dress, the collar, and the type of figure are Egyptian; not so, the rudely modelled head on the mouth of fig. 1, which seems neither Egyptian nor Assyrian, but resembles rather the work of a potter unfettered by any traditional style.

The patterns on the sides of both these vases are not Egyptian, nor necessarily even Assyrian, but belong rather to the kind of decoration called by Conze Indo-European, and supposed by him to have been brought into Europe by the Indo-European race. Whether he is right, or whether Helbig (Annali d' Inst. Arch. 1875, p. 221) is not more correct in believing these patterns to have been learned by the Indo-European race, after its settlement in Europe, through commerce with the East, it seems to be agreed that the pattern of concentric circles such as on fig. 2 is a pattern which had been developed in the process of metal working. An example of the profuse application of it to bronze work, may be seen in the two discs found at Tarquinii, and engraved in the Monumenti d' Inst. Arch. X, pl. 10. The guilloche pattern on the vase fig. 1. and the fragment of it between the feet of the figure on vase 2, has had its origin in the process of plaiting, and it may be remarked that the habit of filling up otherwise vacant spaces on vases by means of fragments of patterns (guilloche, wave pattern, meander) is very frequent on the early pottery of Camirus in the British Museum (see also Conze,

Anfänge d' Griech. Kunst). As regards patterns which have been evolved out of purely industrial processes, it can hardly be possible to trace their origin to one particular race, unless these processes themselves can also be traced to the same people. One might, perhaps, without much risk, eliminate the Egyptian, but as to the Assyrian and Phœnician, it would be impossible to assign priority to either, seeing that both nations were, from the earliest antiquity, skilled in industrial art.

In these two vases there is to be noted also a peculiarity of a considerable class of Cyprus vases, the arrangement of patterns in vertical bands over the vase instead of horizontally round it, as usual on ancient pottery. That the shape of the vase is destroyed by this vertical arrangement need scarcely be pointed out, when one remembers the consistency with which the Greeks adhered to the horizontal bands, and so presented one of many instances in which they appear as knowing instinctively, the right principle of ornament. This is as much the case in the earliest Athenian vases with geometric patterns, as on the latest with designs of figures. Such an application of ornament as that on vases 1 and 2, may be the result of a mere seeking after novelty. It could hardly have been allowed in any truly vital stage of the art of pottery. Possibly there never was in Cyprus any such vital stage of the art. At any rate, that island has not yielded any specimens which show any special process of development. It has been suggested that the system of decoration by numerous vertical concentric circles so frequent in Cyprus pottery, may have been adopted to imitate vases of wood in which the grain was visible; but I do not see that a wood vase need show its grain vertically, rather than horizontally, in which latter way it would suit the form of the vase.

According to the usual explanation of its early stages, vase painting began with geometric patterns (developed in industrial processes) passed to figures of animals and plants (under Oriental influence) and then reached the human figure, at which point, it is argued the Greeks took up the art seriously, and exhibited their full powers. But in the two vases (1 and 2), we have a combination of human figure and geometric pattern, that is, a combination of the first and the third stages of the art. At the same time the patterns are drawn very clearly and accurately, while the figures are next to being grotesque, and from this it might perhaps be inferred that the potter had had much experience of the former, and little of the latter,

PLATE XLIII.

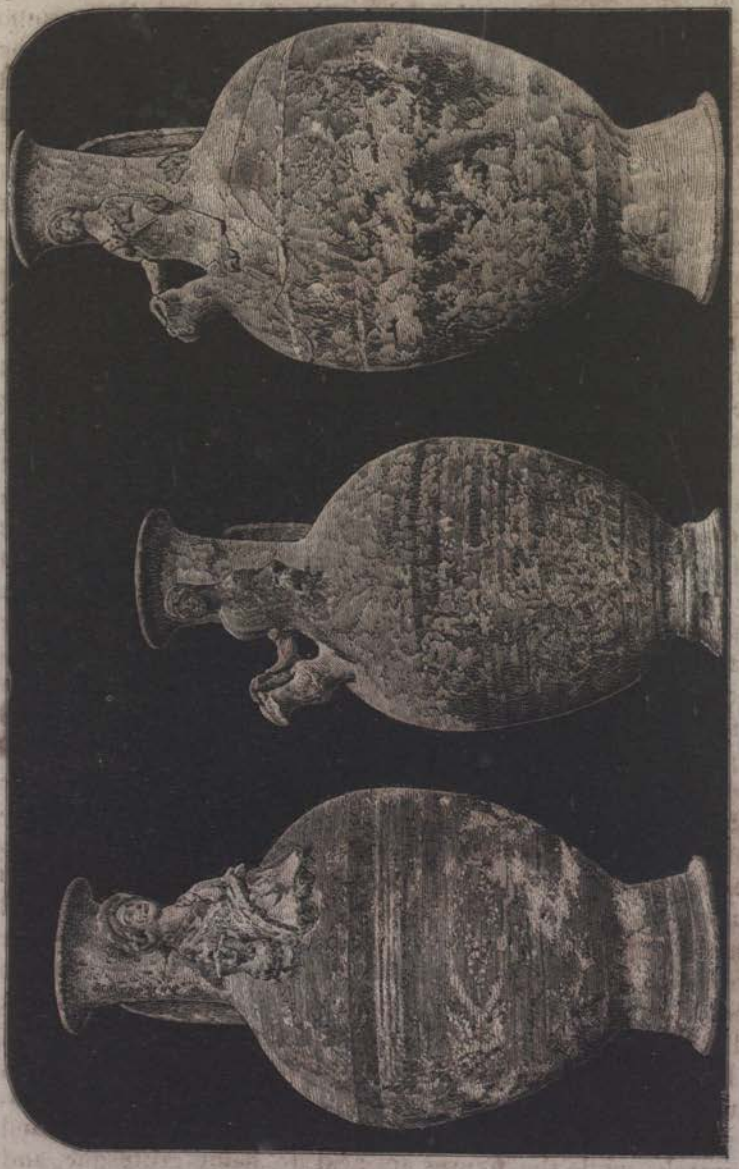


Fig. 6. Fig. 7. Fig. 8.

which would confirm the opinion that the patterns came before, if not immediately before, the human figure. This pattern, however, of concentric circles arranged in rows lasted for bronze work down to Roman times, and can hardly alone be used as evidence of the antiquity of the vases on which it occurs. Altogether the pottery of Cyprus is singularly wanting in the means of determining its date. In itself, it presents only a very

Fig. 9.

few successive stages; nor can it be positively said to have come under the influences which determined the various more or less well defined stages of Greek vase painting. There are, it is true, in the Cesnola collection the great vase engraved pl. xxix., and another from Curium with black figures representing Hercules and the Nemean lion, with Greek inscriptions, No. 32, but these are so distinctly Greek, and so different from the rest of the Cyprus pottery, that we must suppose them to have been

imported casually. On the other hand, there is a small class of vases which if they do not show the influence of the Greek

Fig. 10.

Fig. 11.

potter, show at least the influence of Greek sculpture. I mean the vases represented by Nos. 6, 7, 8, on each of which is a

Fig. 12.

Fig. 13.

bust of a female figure modelled in the round, and holding an œnochoë which forms the spout of the vase. On a vase of

this kind now in the British Museum the bust is modelled in a style of perfect freedom, as regards the features, hair, and chiton, such as is understood to have been arrived at, for the first time in Greece, in the time of Pheidias. On these vases the painted ornament is very simple and correct in its application; but the colours, which are bright and contrasted, are not such as we find in Greek vase painting at any stage. Figs. 4, 5, 9, 10, 11, may be ruder but need not be much earlier specimens of this class.

Together with the vases on which the human figure or parts of it are modelled, should be noticed those in the form of animals, rude in appearance and generally ornamented with simple linear patterns painted on the clay (see p. 98). It is very possible that they belong to an earlier period than the previous class; but how early is a difficult question. The nearest comparison to them, and, indeed, to the Cypriote vases in general which I have seen, is the pottery found in an Etruscan tomb at Tarquinii, and engraved in the Monumenti d' Inst. Arch. X, pl. 10c, where there is one vase in the shape of an animal and painted with rude figures of geese, two pateræ with triangles and elementary meander patterns cut out through the clay, and a vase with patterns of circles, all of which, if found in Cyprus would be accepted without the slightest question, so completely in keeping are they with vases in the Cesnola collection. Along with them were found two bronze discs (loc. cit. pl. 10) richly ornamented with rows of concentric circles, identical in aspect with many of the Cyprus vases, though, of course, the pattern correctly applied to the flat surface of a disc, cannot appear equally so on the globular body of a vase. These articles, though found in an Etruscan tomb, cannot be supposed to be of Etruscan fabric in our present state of knowledge. On the other hand there is no difficulty in, and there is plenty of analogy for, assuming them to have been imported from Phœnician traders, and if imported from the Phœnicians it will remain to be settled whether this importation was made at the time of the Carthaginian contact with Italy, or at an earlier period through commerce with the Phœnicians of the East. If Helbig is right in tracing the silver pateræ and other antiquities from Cære, Præneste, and elsewhere in Italy to Carthaginian times, there would for the present be a presumption in favour of accepting the same date for the pottery from Tarquinii, and this would necessarily also apply to the vases of the same class from Cyprus, just as the date for the silver pateræ from Cære and

Præneste, holds good for the silver pateræ from Curium and elsewhere in Cyprus.

With the exception of several vases which have been pointed out as either being purely Greek, or as exhibiting the influence of Greek sculpture, the rest of the pottery of

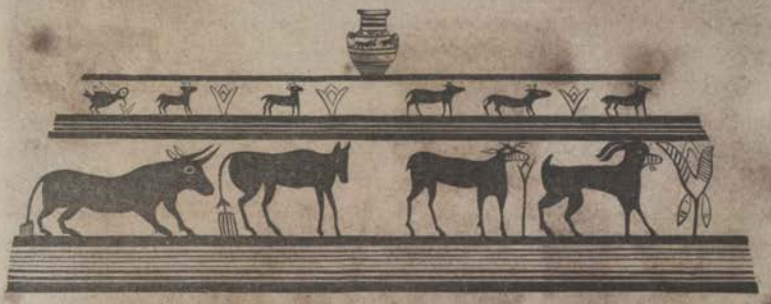


Fig. 14.

Cyprus, though varied to some extent in its ornament, is yet sufficiently homogeneous in its material, colours, shapes, and technical skill, as to be fairly regarded as the work of a people in whom there was no really vital progress in the potter's art. Reference has been made to the results of Helbig as showing

Fig. 15.

Fig. 16.

this people to have been the Phœnicians, and here I may add that the vase engraved, p. 68, has a Phœnician inscription burnt in on the clay. It may, therefore, be taken to be a Phœnician production, and, if it is a fair type of any class of vases found in Cyprus, but without inscriptions, we may conclude that they also are of Phœnician fabric. It is certainly typical of a considerable class, and considering that this class introduces a

different system of geometric ornamentation from that of the concentric circles and guilloches already remarked as presumably Phœnician, we obtain altogether a very great preponderance in the number of Cypriote vases as claiming to be of Phœnician fabric. This new system of decoration, of which

Fig. 17.

Fig. 18.

Fig. 19.

Fig. 20.

Fig. 21.

I am speaking, consists mainly of lozenges and chequers arranged in horizontal and vertical bands. On the vases, p. 68 and fig. 29, and on many others, this ornament is kept pure and unmixed, and except for the clay, the colours employed, and the shape of the vase, they occasionally resemble closely specimens of the early geometric ware found at Athens. On the other hand, it is not rare to find this

ornament mixed with animal forms, as on vase 15, where, however, it is clear that the hand which traced the figure of the swan could not escape from its habit of drawing geometric lines. The body of the swan is nearly a circle, and its wings are two triangles. On vases 17, 18, and 20, there is rather less of this geometric influence; but still it is there. The animals generally chosen on Cyprus pottery are swans, or at any rate, aquatic birds. The swan may have had some symbolic signification which determined its use on the vases

Fig. 22.

Fig. 23.

Fig. 24.

Fig. 25.

to the exclusion of other animals, and to some such reason the absence of quadrupeds, for example, may be due. This latter fact, however, deserves attention in view of the prevailing theory, that the early Greek vases on which, besides swans, sphinxes, and other creatures, figures of non-Hellenic animals, such as lions or tigers occur, were due to Asiatic influence brought to bear on the Greek potters through the medium of the Phœnicians. Probably enough this was the case. Yet it is very singular that the Phœnicians should not have reflected in their own pottery this influence which they are supposed to have transmitted. Nor can it well be said that we do not as

yet know all the stages of their pottery, seeing that we have now so vast a number of vases obtained from cities in Cyprus, occupied by them for many centuries. I have only seen one vase from Cyprus (it is in the British Museum, and was discovered by General Cesnola) which distinctly belongs to the so-called Asiatic class, and it, in its clay, application of ornament, shape, and entire aspect, stands out as a unique thing among the other vases from Cyprus. So there is no resource but to assume that it had been casually imported. The vase 14 is nearly of the same class, and may be admitted to be an imitation, though there is a provincial rudeness about it not found on the others.

The vases with lozenges, chequers, and other rectilinear patterns present, as has been said, the nearest approach to the early geometric vases from Athens and other Greek sites. (See Conze, Anfänge der Griechischen Kunst, and Hirschfeld in the Annali d' Inst. Arch. 1872, pl. k.) The Athenian vases are, however, frequently much more elaborate, almost rivalling in richness of pattern the great vase engraved pl. xxix. which, indeed, seems to have been an importation from Athens. They abound also in meander and spiral patterns, both of which are extremely rare in Cyprus pottery, where rows of concentric circles arranged with mechanical stiffness take the place of the rows of spirals drawn so gracefully with a free continuous hand. That concentric circles do occasionally occur along with other ornaments on Athenian vases is not to be denied, but then it is not as in Cyprus, where they were, so to speak, the rage of fashion. That the finer specimens of Cyprus vases with rectilinear patterns (as on p. 68 and fig. 15) belong to the same period as the Athenian rectilinear vases may be taken as tolerably certain, and it is far from unlikely that it was through commerce with the Phœnicians of Cyprus that the Athenians learned this system of ornament, and afterwards developed it, as usual with them, to its highest artistic perfection. When they gave it up to take to other systems, they retained a few elements of it, such as the meander in subordinate positions, but as a system it was given up by them entirely. The Cypriotes, on the other hand, seem to have retained it along with their system of concentric circles to the end, and for this reason it would not be allowable to infer the date of their vases from the presence of geometric ornament on them alone. As regards the class of vases with rectilinear

patterns and concentric circles incised on the clay found at Alambra along with bronze implements and rude terra-

Fig. 26.

Fig. 27.

cotta figures, they must be considered to belong to a period when the patterns evolved from the process of bronze working were in fashion, but it is not always necessary to define this

Fig. 28.

Fig. 29.

period as having been very remote, certainly not so in Cyprus. (See p. 92 and fig. 28). Precisely the same ornament will be seen incised on the bronze discs already mentioned from

Tarquinii. It would indeed be necessary to assume a very early period for such ornamentation on vases, if we could point to later and regular stages in the art of pottery in Cyprus, but only on that condition. No doubt the vases with human figures in an Egyptian style, already described, are manifestly later, but they do not betray a regular development, and one cannot say at what later time they may have been made. Similarly, also, the vase with chariot in the British Museum is an imitation of an Assyrian design; while the two vases with chariots engraved, p. 247 and p. 268, resemble Greek vases of the third stage, but they, too, are obviously isolated examples of imitation, and all one can argue from them definitely is, that they must have been made when these designs were respectively in fashion in Greece and Assyria. For Greece, that could scarcely have been later than the sixth century B.C., and perhaps this would also be suitable for Assyria, as the latest possible date. But then the puzzle is to conceive what the Cypriote potters, having thus early shown so much skill, went on doing during the succeeding centuries. They may have lapsed back to a mere system of patterns, and on such a hypothesis one can understand the wonderful exactness with which the ornament is executed on many of the vases, but especially on those which have bands of numerous concentric circles placed vertically, or both vertically and horizontally, and intersecting each other with remarkable precision, though, as already pointed out, such ornament is destructive of the form of the vase, and cannot be defended on any principle of decoration applicable to a globular surface. To a vase of the form of fig. 17, vertical bands of circles are appropriate enough, but this form of vase is peculiar to Cyprus, I believe, and, considering its awkwardness, one would think it had been extended sidewards out of mere desire for novelty, or to accommodate the favourite design of vertical circles.

Two vases in the British Museum obtained from General Cesnola deserve notice for the advance which they present in the application of geometric decoration, the peculiarity of them being a certain constructive effect as in an architectural design. In one place for instance we have what would be a set of concentric circles, cut in two segments and separated by the interposition of two triangles intersecting each other and filled with oblique lines: the segment of circles on the one side

balances the segment on the other side, and so on other places of the vases we have similar effects. The colours, which are purple and black on a drab ground, are fresh, and altogether the impression left by these vases is that they cannot belong to the period usually assigned to the early geometric vases. This is confirmed by the occurrence on them of those crosses which Dr. Schliemann calls *suastikas*, but which in fact appear to be only the simplest form or element of the meander pattern. These crosses, along with the elements of other patterns, are much used in the so-called Asiatic vases to fill up the spaces, and, as already said, they may be taken to be reminiscences of the earlier system of decoration. But here on the vases from Cyprus, where the

Fig. 30.

system of decoration is geometric, they cannot have any such function, and rather appear to owe their position to ignorance of their original use.

Among the vases which strike one as specially late, is that engraved p. 98, representing a serpent eating a fruit from a tree. Then again the vase 30 cannot well be classed as early. The volutes and floral pattern on the body are drawn with a perfectly free hand, while the border of ornament round the

shoulder is that which is very familiar on, and may be said to be one of the characteristics of, the Greek black figure vases. Clearly enough the application of a large floral pattern to the body of the vase is entirely inconsistent with the practice of Greek vase painters, but the pattern itself is quite Greek. Round the neck is what at first appears to be a sort of network, but on closer inspection it seems rather to represent a broad plait or guilloche, and is thus appropriately placed round the neck where the idea of compression is required to be conveyed. A vase almost identical with this one was found at Camirus in Rhodes, during the excavations of Salzmann and Biliotti, and is now in the British Museum. At p. 247 is

Fig. 31.

Fig. 32.

engraved a one-handled vase, with a form of ornament round the neck precisely the same as that which occurs on several vases from Ialyssus in Rhodes. These Ialyssus vases were found in a tomb, the contents of which were undoubtedly of an early character, though here again we meet the same difficulty as in Cyprus, arising from the absence of distinctly later stages of art from which to make a comparison. The greatest obstacle which I find in accepting the Ialyssus antiquities as being of a date earlier than B.C. 600, is the presence among them of a small seated figure in ivory, and a small bronze goat, both of which seem to belong to a time when Greek sculpture in the round had fairly begun to be a real art, and that cannot well be said to have been the case previous to the date just given. There is, too, a small figure of a sphinx in relief on a

sort of vittified ware used to make necklaces of, which on its merits, if found by itself, would probably be assigned to not earlier than B.C. 600, while one of the gems, an intaglio in rock crystal, representing a sort of goat, would under the same circumstances very likely be similarly dated. Of course, a particular fashion of pottery may have been retained in constant use, and with hardly any change for centuries in outlying places, such as Ialyssus or Cyprus, far removed from the active centres of progressive art in Greece, where we know of no stagnation, and on that theory it would be perfectly justifiable to assign the Ialyssus pottery to a date perhaps even two or more centuries earlier than the several objects just described, since what is properly meant by the date of a class of pottery is the time at which it came first into use as a distinct fashion. Accordingly, even if the tomb at Ialyssus were positively known to have been made not before B.C. 600, it would yet be allowable to assume for its pottery in the main an earlier date of several hundreds of years.

It has been necessary to state this theory here because a certain number of the Cyprus vases are included by Mr. Newton in the argument by which he determines the antiquities found by Dr. Schliemann at Mycenæ to be of a date earlier than B.C. 800. That is to say, with the shapes of vases and special forms of ornament from Mycenæ, he identifies, in a number of cases, the shapes of vases and form of ornaments from the tomb at Ialyssus, and again identifies other vases from this same tomb with vases from Cyprus.

Fig. 34.

Fig. 33 (*b*).

Fig. 33 (*a*).

DESIGNS ON PAINTED VASES.

[*To follow page* 412.

Fig. 35.

Fig. 36.

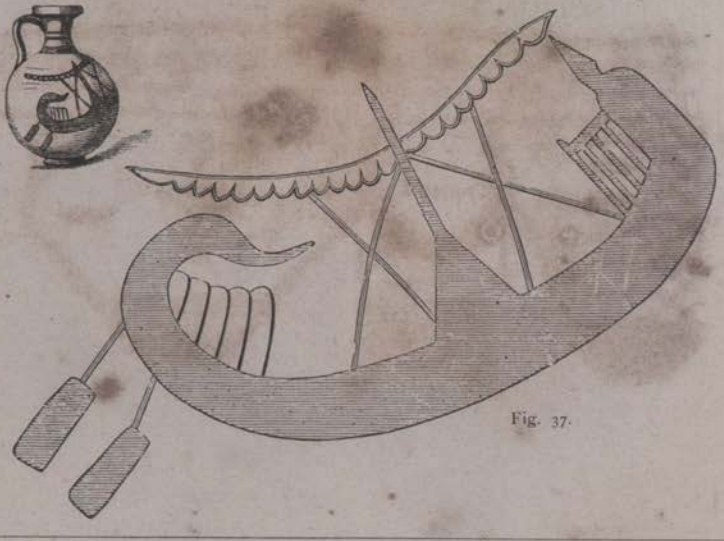


Fig. 37.

DESIGNS ON PAINTED VASES.

[*To follow page* 412.

Fig. 38.

Fig. 39.

DESIGNS ON PAINTED VASES.

[To follow page 416.

Fig. 40.

Fig. 41.

DESIGNS ON PAINTED VASES.

To follow page 412.

GREEK INSCRIPTIONS.

1.

ΑΦΡΟΔΙΤΗ · ΠΑΦΙΑ
ΔΗΜΟΚΡΑΤΗΣΠΤΟΛΕΜΑΙΟΥ·
ΟΑΡΧΟΣΤΩΝΚΙΝΥΡΑΔΩΝ
ΚΑΙΗΓΥΝΗΕΥΝΙΚΗ ·
ΤΗΝΕΑΥΤΩΝΘΥΓΑΤΕΡΑ
ΑΡΙΣ . . . . ΗΝ

Ἀφροδίτῃ Παφίᾳ
Δημοκράτης Πτολεμαίου
ὁ ἄρχος τῶν Κινυραδῶν
καὶ ἡ γυνὴ Εὐνίκη
τὴν ἑαυτῶν θυγατέρα
Ἀριστ . . ην

From Palæo-Paphos. On a porphyry pedestal, originally belonging to a statue dedicated to Aphrodite by Demokrates and his wife in honour of their daughter. Demokrates here styles himself the chief (ἄρχος) of the Cinyradæ.

2.

ΑΦΡΟΔΙΤΗ ΠΑΦΙ . . . . . Ε
ΟΣΣΤΑΣΙΚΡΑΤΟΥΤΟ . . . . . ΟΤΟΝ
ΘΕ]ΟΥΣΕΥΕΡΓΕΤΑΣΤΕΧΝΙΤΩΝΤΑΕ
]ΙΜΟΚΡΙΤΟΝΚΑΛΛΙΣΤΙΟΝ

Ἀφροδίτῃ Παφι[ᾳ . . . ε
. . . . ος Στασικράτου το . . . . οτον
θε]οὺς Εὐεργέτας τεχνιτῶν τας
Δη]μόκριτον Καλλίστιον

From Palæo-Paphos. On a porphyry pedestal, originally belonging to a statue of Aphrodite. In an inscription from Paphos (Corp. Ins. Gr. No. 2620) mention is made of the τεχνίται περὶ Διόνυσον καὶ θεοὺς Εὐεργέτας, and such was probably their title in this inscription also.

3.

ΟΠΑΟΝΙ
ΜΕΛΑΝΘΙΩΙ
ΚΑΤΑΓΡΑΦΟΣ
ΥΠΕΡΤΟΥΥΙΟΥ
ΚΑΤΑΓΡΑΦΟΥ
ΕΥΧΗΝ

Ὀπάονι Μελανθίῳ Κατάγραφος ὑπὲρ τοῦ υἱοῦ
Καταγράφου εὐχην

From Palæo-Paphos. On a small pedestal of red porphyry having the sockets by which a statuette had been attached.

4.

ΑΡΙΣΤΑΓΟΡΑΣ
ΣΩΣΑΝΔΡΟΝ
ΤΟΝΕΑΥΤΟΥΥΙΟΝ
ΟΠΑΟΝΙΜΕΛΑΝΘΙΩ
ΕΥΧΗΝ

Ἀρισταγόρας Σωσάνδρον τὸν ἑαυτοῦ
υἱὸν ὀπάονι Μελανθίῳ εὐχην

From Palæo-Paphos. On a small column of white marble on which had been a statuette.

5.

(*a*)

ΠΟΛΕΩΣ ΚΑΙΠΟΣΤΟΥΜΑΝ
ΗΜΟΣ ΑΡΕΤΗΣΧΑΡΙΝ

(*b*)

ΑΡΧΕΤΙΜΗΝΑΠΕΛΛΕΟΥΣΘΥΓΑΤΕΡΑ
ΤΑΠΑΙΔΙΑΣΑΜΙΟΝΚΑΙΟΝΗΣΙΛΟΣ

Ἀρχετίμην Ἀπελλέους θυγατέρα.
Τὰ παίδια Σάμιον καὶ Ὀνήσιλος.

From Palæo-Paphos. On a pedestal of blue granite, inscribed on two sides. Length 2 ft. 10 in., ht. 8 in.

6.

ΤΟΝΜΑΝΤΙΑΡΧΟΝΚΑΠ · ΝΑΔΕΙ
ΡΟΔΙΤΗΣΚΑΙΔΙΟΣΠΟΛΙΕΟΣ . . Η . . Σ ΦΙΛΑ

Τὸν μαντίαρχον . . . . .
Ἀφ]ροδίτης καὶ Διὸς Πολίεος . . . . .

From Palæo-Paphos. Built into wall of church.

7.

(*a*)

ΚΑΡΠΙΟΝΑΤΟΝΕΑΥΤ . . . ΠΑΤΕ . . .
ΗΡΟΔΟΤΟΣΚΑΡΠΙΩΝΠΤΟΛΕΜ
ΚΑΙΟΙΥΠΑΥΤΩΝΤΕΤΑΓΜΕΝΟΙ
ΚΑΤΑΤΗΝΝΗΣΟΝΑΡΧΙΤΕΚΤΟΙ

Καρπίονα τὸν ἑαυτῶν πατέρα
Ἡρόδοτος, Καρπίων, Πτολεμ[αῖος
Καὶ οἱ ὑπ' αὐτῶν τεταγμένοι
Κατὰ τὴν νῆσον ἀρχιτέκτο[νες

(*b*)

ΝΧΡΟΝΟΣΗΝΙ . . . ΤΟΝ . ΕΣΑ . ΟΤΑΡΟΝΕΛΛΑΣΕΚΛΕΙΖΕΝ
ΠΑΤΡΩΜΦΑ . . ΑΜΠ . . ΔΑΔΑΜΑΣΣΑΓΟΡΑ
. . . . . ΝΕΔΟΣΓΡΟΓΟΝΟΙΔΟΝΟΜΑΣΤΟΙΑΠ .
ΕΚΓΟΝΟΣ ΑΤΡΕΙΔΑΝΕΛΛΑΔΟΣ ΑΓΕΜΕΝΩΝ

Ἦ]ν χρόνος ἥνι [κα]τόν [δ]ε σ[οφώτατ]ον Ἕλλας ἔκλειξεν
πατρῶμ φα [. . . . . .] μ π[ᾶι]δα δάμασσ' ἀγορά
[Ἰ]ατρὶς ἐμοὶ Τέ]νεδος πρόγονον δ' ὀνομάστοι ἀπ' αὐτῆς
Ἔκγονος Ἀτρειδᾶν Ἕλλαδος ἀγεμόνων . . .

From Palæo-Paphos. On a pedestal of blue granite inscribed on two sides.

8.

ΝΙΚΑΝΔ
ΡΟϹΥΠΕΡ
ΤΟΥΥΙΟΥ
ΤΙΜΑΓΟΡΑ

Νίκανδρος ὑπὲρ τοῦ υἱοῦ Τιμαγόρα

From Neo-Paphos. Roughly cut on the breast of a statuette in calcareous stone.

9.

ΑΡΣΙΝΟΗΙ ΦΙΛΑΔΕΛΦΩΙ ΝΑΙΑΔΙ
ΑΡΙΣΤΟΚΛΗΣ ΑΡΙΣΤΟΚΕΟΥΣ
ΑΛΕΞΑΝΔΡΕΥΣ

Ἀρσινόῃ Φιλαδέλφῳ Ναϊάδι·
Ἀριστόκλης Ἀριστοκλέους
Ἀλεξανδρεύς

From Cythrea. Apparently from the base of a statue dedicated to Arsinoè, the daughter of Ptolemy Lagus, by Aristokles, son of Aristokles, a native of Alexandria, unless this Aristokles can be the name of the sculptor. The form and disposition of the letters are in the best style of the Macedonian period.

10.

ΟΛΥΜΠΙΑΔΑΤΗΝΘΥΓΑΤΕΡΑ
ΑΡΤΕΜΩΣΤΗΣΣΕΛΕΥΚ . .
ΠΡΩΤΩΝΦΙΛΩΝΤΟΥΣΤΑ . . . . .
ΚΑΙΝΑΥΑΡΧΟΥΚΑΙΑΡΧΙΕ . . . . . .
ΦΥΓΑΤΡΟΣΗΠΟΛΙΣΗ . . . . .

Ὀλυμπιάδα τὴν θυγατέρα
Ἀρτεμῶς τῆς Σελευκ[ου . . .
πρώτου φίλων, τοῦ στρα[τηγοῦ
καὶ ναυάρχου καὶ ἀρχιέ[ρεως . . .
θυγατρὸς ἡ πόλις ἡ[

From Cythrea. On a pedestal of blue granite. The Seleukos here mentioned as general, admiral, and high priest, is probably the Seleucus, son of Bithys, who was commander in Cyprus in the time of Ptolemy III. Euergetes, and in whose honour an inscription by the town of Curium will be found in Engel (i. p. 118), and in the Corpus Inscript. Græc. No. 2629. The present inscription is a dedication by a town, the name of which is lost, in honour of Olympias, a daughter of Artemo.

II.

ΟΥΣΙΝΤΟΛΑΣ
ΥΣΙΑΣΜΕΤΕΧΕΙΝΠΑΝΤΑΣ
ΑΝΙΕΡΩΣΑΝΤΩΝΤΗΘΕΩΙΟΣΤΕ
ΑΙΤΩΝΑΝΙΕΡΩΜΕΝΩΝΤΗΣΤΟΥΕΝ
ΜΟΚΡΑΤΟΥΣΤΟΥΚΑΙΜΕΝΕΣΤΡΑ
ΝΔΡΙΟΥΤΟΥΕΦΗΒΑΡΧΟΥΑΡΓΥΡΙΟ
ΣΘΗΝΑΙΤΗΘΕΩΠΟΤΗΡΙΑΕΦΩΝΕ
ΣΙΟΥΚΑΙΣΑΡΟΣΣΕΒΑΣΤΟΥΚΑΙ
Ο . . . ΟΥΟΙΝΤΟΥΣΕΡ

ουσιν τὸ λασ
θ]υσίας μετέχειν πάντας
ἀνιερωσάντων τῇ θεῷ ὁσ[τε
καὶ τῶν ἀνιερωμένων τῆς τοῦ ἐν
]μοκράτους τοῦ καὶ Μενεστρα . . .
]νδρίου τοῦ ἐφηβάρχου ἀργύριο[ν ἄγαλμα ?
ἐι]σθῆναι τῇ θεῇ Ποτηρίᾳ ἐφ' ὧν ἐ . . .
]σιου Καίσαρος Σεβάστου και . . .
Κ]ουοίντου Σερ . . .

From Cythrea. On a fragment of blue granite found in the enclosure of a temple.

12.

ΑΠΟΛΛΩΝΙΛΑΚΕΙΤΗΙΑΡΙCCΤΟΥC
ΜΑΝΡΤΙΑΧΟCΥΠΕΡΚΛΕΟΝΟC
ΤΟΥΥΙΟΥ
ΑΝΕΘΕΚΕΝΕΝΤΥΧΗΙ

Ἀπόλλωνι Λακείτῃ Ἀρίστους
μαντίαρχος ὑπὲρ Κλέονος
τοῦ υἱοῦ
ἀνέθηκεν ἐν τύχῃ.

From Pyla. On a block of limestone. The title *mantiarchos* (line 2) occurs in Waddington, No. 2795, but written Μαντιάρχης according to Ceccaldi (Rev. Arch. 1874), who publishes this inscription.

13.

(*a*) ΛΕΟΝΤΙΟΙ
ΕΠΑΡΧΙΚΟ

(*b*) ΕΡΜΟΛΑΟC
ΕΠΟΙΟΥΝ

(*c*) ΨΥΧΑΡΟΥC

a. Λεοντίων
Ἐπαρχικο(ί)

b. Ἑρμόλαος
ἐποίουν

c. Ψυχάρους.

From Salamis. On a pedestal of white marble, now in the Louvre. M. Ceccaldi (Rev. Arch. 1874) thinks that the name Psycharous (*c*) is that of the dedicator of the statue, which had probably stood on this base. Hirschfeld, Tituli Statuariorum, &c., p. 202.

14.

ΚΟΘΟΥΣ
ΕΥΙΟΥ
ΣΑΛΑΜΙΝΙΑ
ΧΑΙΡΕ

Κοθοῦς Εὐίου Σαλαμίνια χαῖρε

From Salamis. On a marble slab found in a tomb.

15.

ΤΙΒΕΡΙΩΙΚΑΙΣΑΡΙΣΕΒΑΣΤΩΙΘΕΩΙΘΕΟΥΣΕΒΑΣΤΟΥΥΙΩΙ
ΑΥΤΟΚΡΑΤΟΡΙΑΡΧΙΕΡΕΙΜΕΓΙΣΤΩΙΔΗΜΑΡΧΙΚΗΙΣΕΞΟΥΣΙΑC
ΤΟΛΑΕΠΙΛΕΥΚΙΟΥΑΕΛΙΟΥΝΑΣΟΝΟΣΑΝΘΥΠΑΤΟΥΚΑΙΜΑΡΚ
ΟΥ
ΕΤΡΕΙΛΙΟΥΛΟΥΠΕΡΚΟΥΠΡΕΣΒΕΥΤΟΥΚΑΙΓΑΙΟΥΦΛΑΒΙΟΥΦΗ
ΛΟΥΤΑΜΙΟΥ
ΑΔΡΑΣΤΟΣΑΔΡΑΣΤΟΥΦΙΛΟΚΑΙΣΑΡΟΣΕΝΓΕΝΙΚΟΣΙΕΡΕΥΣΤΟΥ
ΕΝΤΩΓΥΜΝΑΣΙΩΙΚΑΤΕΣΚΕΥΑΣΜΕΝΟΥΥΠΟΑΥΤΟΥΕΚΤΟΥΙΔ
ΙΟΥ
ΤΙΒΕΡΙΟΥΚΑΙΣΑΡΟΣΣΕΒΑΣΤΟΥΝΑΟΥΚΑΙΑΓΑΛΜΑΤΟΣΟΦΙΛΟ
ΠΑΤΡΙΣ
ΚΑΙΠΑΝΑΡΕΤΟΣΚΑΙΔΩΡΕΑΝΚΑΙΑΥΘΑΙΡΕΤΟΣΓΥΜΝΑΣΙΑΡΧ
ΟΣΚΑΙ
ΤΟΑΓΑΛΜΑΙΔΙΟΙΣΑΝΑΛΩΜΑΣΙΝΤΩΙΑΤΟΥΘΕΩΙΕΦΗΒΑΡΧΟΥ
ΝΤΟΣ
ΔΙΟΝΥΣΙΟΥΤΟΥΔΙΟΝΥΣΙΟΥΤΟΥΚΑΙΑΠΟΛΛΟΔΟΤΟΥΦΙΛΟΚΑΙ
ΣΑΡΟΣ
ΑΔΡΑΣΤΟΣΑΔΡΑΣΤΟΥΦΙΔΟΚΑΙΣΑΡΚΑΘΙΕΡΩΣΕΝΣΥΝΚΑΘΙΕ
ΡΟΥΝΤΟΣ
ΚΑΙΤΟΥΥΙΟΥΑΥΤΟΥΑΔΡΑΣΤΟΥΦΙΛΟΚΑΙΣΑΡΟΣΤΟΥΚΑΙΑΥΤΟ
ΥΔΩΡΕΑΝ
ΚΑΙΑΥΘΑΙΡΕΤΟΥΓΥΜΝΑΣΙΑΡΧΟΥΤΩΝΠΑΙΔΩΝΤΗΙΓΕΝΕΣΙΩ
ΤΙΒΕΡΙΟΥ
LIs
ΑΠΟΓΟΝΙΚΟΥ ΚL

Τιβερίῳ Καίσαρι Σεβάστῳ θεῷ θεοῦ Σεβάστου υἱῷ
Αὐτοκράτορι Ἀρχιερεῖ Μεγίστῳ δημαρχικῆς ἐξουσίας
τὸ ΛΑ ἐπὶ Λευκίου Αἰλίου Νάσονος ἀνθυπάτου καὶ Μάρκου
Ἐτρειδίου (?) Λουπέρκου πρεσβεύτου καὶ Γαίου Φλαβίου Φήλου ταμίου
Ἄδραστος Ἀδράστου φιλοκαίσαρ ὁ ἐνγενικὸς ἱερεὺς τοῦ
ἐν τῷ γυμνασίῳ κατεσκευασμένου ὑπὸ αὐτοῦ ἐκ τοῦ ἰδίου
Τιβερίου Καίσαρος Σεβάστου ναοῦ καὶ ἀγάλματος ὁ φιλόπατρις
καὶ παιάρετος καὶ δωρέαν καὶ αὐθαίρετος γυμνασίαρχος καὶ
τὸ ἄγαλμα ἰδίοις ἀναλώμασιν τῷ αὐτῷ θεῷ· Ἐφηβαρχοῦντος
Διονυσίου τοῦ Διονυσίου τοῦ καὶ Ἀπολλοδότου φιλοκαίσαρος·
Ἄδραστος Ἀδράστου φιλόκαισαρ καθιέρωσεν συνκαθιεροῦντος
καὶ τοῦ υἱοῦ αὐτοῦ Ἀδράστου φιλοκαίσαρος τοῦ καὶ αὐτοῦ δωρέ.
καὶ αὐθαιρέτου γυμνασιάρχου τῶν παιδῶν τῇ γενεσίῳ
Τιβερίου

LIS

Ἀπογονικοῦ KL

From Lapethus. On a pedestal found in the ruins of Lapethus, and now in the courtyard of a Greek convent called Acheropiti. The date of the inscription is A.D. 29, in the sixteenth year of the tribunicia potestas of Tiberius, when Lucius Aelius Naso was pro-consul of Cyprus.

16.

ΕΠΕΙΔΗΝΟΥΜΗΝΙΟΣΝΟΥΜΗΝΙΟΥ
ΕΥΕΡΓΕΤΗΣΩΝΤΗΣΠΟΛΕΩΣΔΙΕΤΕΛΕΙΔΕ
ΤΗΝΠΑΣΑΝΕΠΙΜΕΛΕΙΑΝΠΟΙΟΥΜΕΝΟΣΤΟΥΤΕ
ΑΡΧΙΕΡΕΩΣΚΑΙΤΩΝΙΕΡΕΩΝΚΑΙΛΟΓΩΙΚΑΙΕΡΓΩΙ
ΕΔΟΞΕΝΠΡΑΞΙΔΗΜΩΙΤΩΙΑΡΧΙΕΡΕΙΚΑΙΤΟΙΣΙΕΡΕΥΣΙ
ΤΟΥΠΟΣΕΙΔΩΝΟΣΤΟΥΛ(?)ΑΡΝΑΚΙΟΥΔΟΥΝΑΙ
ΝΟΥΜΗΝΙΩΙΚΑΙΕΓΓΟΝΟΙΣΩΝΑΝΘΥΩΣΙΝ
ΑΤΕΛΕΙΑΝΤΩΝΓΕΡΩΝΕΙΣΤΟΝΑΠΑΝΤΑΧΡΟΝΟ
ΤΥΧΗΙΤΗΙΑΓΑΘΗΙ

Ἐπειδὴ Νουμήνιος Νουμηνίου . . . . . .
εὐεργέτης ὢν τῆς πόλεως διετέλει δὲ
τὴν πάσαν ἐπιμέλειαν ποιούμενος τοῦ τε
ἀρχιερέως καὶ τῶν ἱερέων, καὶ λόγῳ καὶ ἔργῳ.
Ἔδοξεν Πραξιδήμῳ τῷ ἀρχιερεῖ, καὶ τοῖς ἱερεῦσι
τοῦ Ποσειδῶνος τοῦ · αρνακίου δοῦναι
Νουμηνίῳ καὶ ἐγγόνοις ὧν ἂν θύωσιν
ἀτέλειαν τῶν γερῶν εἰς τὸν ἅπαντα χρόνον
τύχῃ τῇ ἀγαθῇ.

From Larnaca of Lapethus. On a stone found in a circular ruin. On a projection of the stone is inscribed NOYMHNIOΣ NOYMHNIOY. The name Noumenios occurs in a bilingual inscription in Greek and Phœnician from Athens, while the name of the high priest here mentioned, Praxidemos, also occurs in a similar bilingual found previously at Larnaca of Lapethus, and published by Gesenius and De Vogué. This inscription is a degree conferring on Noumenios and his descendants for all time exemption from handing over to the priests those parts of animals (*γέρα*) sacrificed which other persons were obliged to hand over (Hermann, Griech. Antiquitäten, ii. 35, 11). The decree is passed by the chief priest and the priests, and this honour is paid to Noumenios because of his being a benefactor of the city, and because of his having made the whole arrangements both of the chief priest and the priests by *word and deed*. The title here given to Poseidon is not positively illegible as regards the first letter, which seems to be Λ. In that case the epithet Larnakios would not only be new but would be extremely curious, since it may have a local signification, and since the name of Larnaca is assumed to be modern.

17.

ΔΗΜΗΤΡΙ ΟΛΛΩΝΙ
ΤΙΜΟΔΩΡΟC

Δημητρί—[*Ἀπ*]*όλλωνι*
Τιμόδωρος

18.

ΔΡΙΜΟΚΙΑ
ΤΙΜΟΔΩΡC

Δριμοκία
Τιμόδωρο[*ς*

19.

ΤΙΜΟΔΩΡΟΣΔΕΙ
ΔΡΙΜΟΚΙΑΔΒΙ
ΕΠΡΙΑΤΟΣ

Τιμόδωρος Δει-
Δριμοκία Δβ
Ἐπρίατος .

Nos. 17—19 are from Golgoi, and are incised on limestone; the two first on blocks, and the third on a pedestal, on which there are also some Cypriote characters. No. 17 is a dedication to Demeter and Apollo. Nos, 18, 19 are dedications to Drimokia, perhaps a local name of some goddess. For No. 19 see Appendix and pl. 1 in Mr. Isaac H. Hall's paper on "The Cypriote inscriptions of the Di Cesnola Collection" in the Journal of the American Oriental Society, x. 1875.

20.

ΕΙCΘΕΟC
ΤΟΜΕΓΙCΤΑ
(τ) ΟΝΤΟΕΝΔΟΞΟ
(τα) ΤΟΝΟΝΟΜΑ
ΒΟΗΘΙΠΑCΙΔΕΟ
ΜΕΘΕ

Εἷς Θεός,
τὸ μεγίστα-
(τ)ον τὸ ἐνδοξό-
(τα)τον ὄνομα
βοήθι πᾶσι δεό-
μεθε.

From Golgoi. On fragment of limestone column. Below the inscription are two wreaths, within one of which is inscribed ΗΛΙΟΣ. The letters are very late, and ι is used for ει. M. Ceccaldi (Rev. Arch. 1874) thinks this inscription may be Christian.

21.

ΣΩΓΕΝΗΣ
ΣΩΚΡΑΤΟΥ
ΙΤΕΥΣ

From Golgoi. On fragment of a marble stele. Ceccaldi, Rev. Arch. 1874.

22.

ΜΗΛΟΥΧΕΑΤΩΝ . . . . . ΘΗΚΕΝΑΓΑΘΗΙΤΥΧΗΙ .

Μηλουχεατῶν(ἡ πόλις, ἀνέ)θηκεν, ἀγαθῇ τύχῃ.

From Melusha. Broken in the middle. The name of the town may have been Μηλοῦχος, or Μηλούχεα; the modern name is Melusha; and the Cypriotes of the present day pronounce the χ like sh before the vowels ε, η, ι, υ, and before the diphthongs.

23.

ΟΝΗΣΑΓΟΡΑΣΥΠΕΡΤΗΣΓΥΝΑΙΚΟΣΝΙΚΙΟΥ
ΚΑΙΤΗΣΘΥΓΑΤΡΟΣ . . . . ΥΑΦΡΟΔΙΤΗΙΜΥ
ΚΗΡΟΔΙ ΡΩΜΗΣΕΛΙΚΟΥΣΗΣ

Ὀνησαγόρας ὑπὲρ τῆς γυναικὸς Νικίου
καὶ τῆς θυγατρὸς . . . . υ Ἀφροδίτῃ Μυ
κήροδ(ι) Ρώμης Ἑλικούσης.

From Melusha. The epithet here applied to Aphrodite, Μύκηρος, means a walnut or almond tree.

24.

ΕΥΧΗΑΝΕΜΙΑΣΑΓΟΛΛω ΝΙ

From Leucolla. Graffito on calcareous stone. Ceccaldi, Rev. Arch. 1874.

25.

ΧΑ
ΡΙΤω
ΝΟC

From Magrastica. On the foot of a circular terra-cotta vase. Ceccaldi, Rev. Arch. 1874.

26.

ΕΝΝΙ
ΩΝΕΠ
Ο Ε

Ἐννίων ἐπό[ιησ]ε.

ΜΝΗΘ
ΗΟΑΓΟ
ΡΑΣΩ
Ν

Μνή[σ]θη ὁ ἀγοράσων.

On a glass cup, the letters in relief. A similar warning (*Μνήσθη ὁ ἀγοράσων*) occurs on a glass vase in the Museum of Modena, described by Cavedoni (Annali dell' Inst. Arch. xvi. p. 163). The name of the maker, Ennion, is found on a vase formerly belonging to M. Soph. Nicolaïdes, of Larnaca, and on a very beautiful glass amphora from Kertsch, engraved Antiquités du Bosphore Cimmerien, pl. 78. Ceccaldi, Rev. Arch. 1875. Now in the British Museum.

27.

a.	*b.*
ΕΥΤΕΝ	ΜΕΛΑΝΘΕΥΤΥΧΙ

From Idalium. On a glass aryballos, the letters in relief. Ceccaldi, Rev. Arch. 1875. Now in the British Museum.

28.

a.	*b.*
ΜΕΓΗϹ	ΜΝΗΙϹΘΗ
ΕΠΟΙΗϹΕΝ	ΟΑΓΟΡΑϹΑϹ
Μέγης ἐπό[ι]ησεν	*Μνήσθη ὁ ἀγοράσας*

From Marium. On a glass cup, the letters in relief. Compare No. 26, where we read *ἀγοράσων* instead of *ἀγοράσας*, Ceccaldi, Rev. Arch. 1875.

29.

ΑΓΟΛΛΩΝΙΟϹ ΤΩ ΓΑΤ
ΚΑΙΤΗΜΗΤΡΙΑΡΓ
ΤΟΝΓΕΡΙΒΟΛΟΝΚΑΙΤ
ΥΜΩΝΑΥΤΩΝΕΝΤΟΛΑϹΕΑΥ
ΕΑΥΤΟΥΤΗϹΕΟΛΙΩΝΓΟΛΕΩ·
ΕΥΑΡΧΗϹΑϹΓΑΝΜΑΤΕ ΑϹΛΕΑΓΙΩ
ΒΙΒΛΙΟΦΥΛΑΚΙΟΥΓΕΝΟΜΕΝΟϹ ΙΙΗ
ΞΟΥϹΙΟΥ ΚΕ Ι ΜΗΤΕΥϹΑϹΤΗΝΒΟΥΛΗ
ΥΓΑΤΟΥ ΛΗΖΑϹΤΩΝΕΓΙΓΑΥΛΟΥ

Ἀπολλώνιος τῷ πατρὶ . . . . . .
καὶ τῇ μητρὶ Ἀρ . . . . . .
τὸν περίβολον καὶ . . . . . .
υμων αὐτῶν ἐντολὰς εα . . . . .
ἑαυτοῦ τῆς Σολίων πόλεως . . . . . .
ἱεραρχήσας Παυματείρας . . . . .
βιβλιοφυλακίου γενόμενος . . . . .
ἐξουσίου ΚΕ τιμητεύσας τὴν Βουλὴν . . .
λησας τῶν ἐπὶ Παύλου [ἀνθ
υπάτου .

From Soli. On a pedestal of white marble, found in a circular edifice near the small factory of Karavostasi. The above reading and the following notes are by M. Pierides.

Παμμάτειρα is a surname of Gaea. [ἐπιστάτης?] βυβλιοφυλακίου=Custodian of the Public Records. τιμητεύω—is, to be a Censor (τιμητής); but what office a Censor "to the Senate" was does not appear. Δημαρχ]εξούσιος: one of the months of the Cyprian Calendar, corresponding to April 23—May 23.

The Proconsul Paulus may be the Sergius Paulus of the Acts of the Apostles (cap. xiii.), as instances of the suppression of one of two names are not rare.

30.

ΔΗΜΟΧΑΡΗΣ
ΠΕΡΣΕΥΤΗΙ
ΕΥΧΗΝ

From Curium. On a pedestal of calcareous stone, to which is still attached the lower part of a statue. What deity may be meant under the title of Perseute, which occurs in this and the following inscription cannot at present be made out.

31.

ΔΗΜΟ ΓΟ
ΡΑΤΙΣ ΑΣ
ΠΕΡΣΕΥΤΗΙΕΥΧΗΝ

From Curium. On a pedestal of calcareous stone.

32.

— — — — — — — — ΑΙΑΡΞΑΝΤΩΝΟΙΕΡΕΥΣ
— — — — — — — — — ΚΑΙΑΓΟΡΑΝΟΜΟΣΚΑΙ
— — — — — — — — — ΙΤΟΙΣΑΛΛΟΙΣ ΘΕΟΙΣ
— — — — — — — — ΟΛΙΝΟΥΣΑΣΟΥΣΙΑΣΕΠΙ
— — — — — — — — ΔΙΑΦΥΛΑΣΣΩΝΚΑΙΤΗΝ
— — — — — — — — ΕΙΚΝΥΜΕΝΟΣ ΤΗΣΔΕ
— — — — — — — — ΕΝΙΗΝΕΚΤΑΙΦΡΟΝΤΙΔΑ
— — — — — — — — ΕΝΔΟΞΟΥΣΑΝΔΡΑΣΚΑΙ
— — — — — — — — ΤΗΣΕΣΤΙΑΣΜΕΤΟΧΟΥΣ
— — — — — — — — ΤΗΣΠΟΛΕΩΣΕΟΡΤΑΙΣ
— — — — — — — ΗΜΩΠΑΡΕΣΧΗΤΑΙΛΥΣΙΤΕ
— — — — — — — — — ΝΑΝΑΣΤΡΑΦΕΙΣΚΑΙΤΟΝ
— — — — — — — ΕΠΙΣΚΕΥΑΣΑΣΤΟΝΤΕΠΡΟ
— — — — — — — ΟΣΚΑΙΚΑΤΑΤΟΥΤΟΔΟΞΗΙΣ
— — — — — — — — ΟΜΕΝΟΙΣΤΑΣΑΥΤΑΣΑΡΧΑΣ
— — — — — — — — — ΠΡΕΠΟΥΣΑΝ ΤΟΙΣΣΤΕΜ
— — — — — — — ΟΝΤΩΣΤΥΧΕΙΝΑΥΤΟΝΚΑΙ
— — — — — — — — — ΧΑΡΙΣΤΙΑΣ

— — — — — — — — — ΣΕΠΑΙΝΕΣΑΙΤΕΤΟΝ
— — — — — — — — — ΧΡΥΣΩΙΣΤΕΦΑΝΩΙ
— — — — — — — — ΟΥΝΕΝΤΩΙΕΠΙΣΗΜΟ
— — — — — — — — — ΑΥΤΟΥΟΜΟΙΩΣΕΝ
— — — — — — — — ΝΑΓΡΑΠΤΗΝΕΝΑΣΠΙΔ
— — — — — — — — ΑΝΑΓΡΑΨΑΙΕΙΣΣΤΗΛΗΝ
— — — — — — — — — ΕΣΕΙΔΩΣΙΝΤΙΗΝΤΕ
— — — — — — — — ΟΤΟΥΣΚΑΛΩΣΚΑΙΕΜ
— — — — — — — — — ΟΥΤΑΣΚΑΤΑΞΙΑΣ

— — — — — — — — κ]αὶ ἀρξάντων ὁ ἱερεὺς
— — — — — — — — καὶὰ γοραιύμος καὶ
— — — — — — — — κα]ὶ τοῖς ἄλλοις θεοῖς
— — — — — — — π]όλιν οὖσας οὐσίας ἐπι
— — — — — — — — διαφυλάσσων καὶ τὴν
— — — — — — — — δεικνύμενος τῆς δὲ
— — — — — — — — ἐνήνεκται φροντίδα
— — — — — — — — ἐνδόξους ἄνδρας καὶ
— — — — — — — — τῆς ἑστίας μετόχους
— — — — — — — τῆς πόλεως ἑορταῖς
— — — — — — — δ]ήμῳ παρέσχηται λυσιτε
— — — — — — — — ἀναστραφεὶς καὶ τὸν

— — — — — — — ἐπισκευάσας τόν τε πρό-
— — — — — — — ος καὶ κατὰ τοῦτο δόξης
— — — — — — ομένοις τὰς αὐτὰς ἀρχὰς
— — — — — — — πρέπουσαν τοῖς στεμ
— — — — — — — ύιτως τυχεῖν αὐτὸν καὶ
— — — — — — — — εὐχαριστίας.

Ἔδοξε τῷ δήμῳ καὶ τοῖς συνέδροι]ς ἐπαινέσαι τε τὸν
τοῦ δεῖνος καὶ στεφανῶσαι]χρυσῷ στεφάνῳ
ἐγεῖραι δ' αὐτοῦ ἄγαλμα χαλκ]οῦν ἐν τῷ ἐπισημο
τάτῳ τῆς πόλεως τύπῳ καὶ ἕτερου] αὐτοῦ ὁμοίως ἐν
. . . . . ἀναθεῖναι δὲ εἰκό]να γραπτὴν ἐν ἀσπίδι
— — — — — τὸ δὲ ψήφισμα] ἀναγράψαι εἰς στήλην
λιθίνην καὶ στῆσαι ἐν . . . . . ὅπως ἂν πάντ]ες εἰδῶσιν τήν τε
— — — — — — — οιε καλῶς καὶ ἐν
— — — — — — — ο υτας κατ' ἀξίαν.

From Curium. In the church of Aghios Hermogenes. M. Pierides, to whom I owe the above reading of the inscription, adds the following remarks about it. It is a decree conferring civic honours; the letters are of the second century, B.C. The inscription is in two parts, with a space between them; the first, or introductory part (*προβούλευμα*), enumerates the public offices held by the recipient, and the services rendered by him to the town, setting forth his piety and liberality during public festivals, the restorations undertaken at his expense, &c.; then comes the decree proper, declaring him worthy of public praise, and awarding him a gold-crown, apparently two statues, a shield or plate of metal with his portrait, and a decretal stelè, in order that "people may know how virtuous citizens are rewarded," &c. *ἀρξάντων* refers to the offering of first fruits, from which it would appear that in this case the Senate of Kurion, before proceeding to business, had performed a religious ceremony.

33.

ΚΟΙΝΤΟΝΚΑΙΛΙΟΝΟΝΩΡΑΤΟΝΕΠΑΡΧΟΝ
ΣΕΙΤΟΥΔΟΣΕΩΣΔΗΜΟΥΡΩΜΑΙΩΝ
ΠΡΕΣΒΕΥΤΗΝΣΙΚΕΛΙΑΣΠΡΕΣΒΕΥΤΗΝ
ΠΟΝΤΟΥΚΑΙΒΕΙΘΥΝΙΑΣΑΝΘΥΠΑΤΟΝ
ΚΥΠΡΟΥΔΙΑΠΡΟΝΟΗΤΟΥΔΙΟΝΥΣΙΟΥ
ΤΟΥΤΡΥΦΩΝΟΣΤΟΥΚΡΑΤΗΤΟΣ
ΑΡΧΟΝΤΟΣ

(Κουριέων ἡ βουλὴ καὶ ὁ δῆμος)
Κόϊντον Καίλιον Ὀνωράτον Ἔπαρχον
σείτου δόσεως Δήμου Ῥωμαίων
Πρεσβευτὴν Σικελίας, Πρεσβευτὴν
Πόντου καὶ Βειθυνίας Ἀνθύπατον
Κύπρου: διὰ προνοητοῦ Διονυσίου
τοῦ Τρύφωνος: τοῦ Κράτητος
ἄρχοντος.

From Curium. The reading is by M. Pierides. In the first line only the lower parts of *some* of the letters are preserved. Ἔπαρχον σίτου δόσεως is the Greek translation of Præfectus frumenta dando. Προνοητής, the same as Ἐπιμελητής= Curator or Superintendent of Public Edifices. The inscription is a dedication by the Senate and People of Kurion in honour of Quintus Cælius Honoratus, Proconsul of Cyprus, in the Archonship of Crates, the honorary statue having been erected under the care of Dionysios, son of Tryphon. This inscription adds one to the short list of Proconsuls of Cyprus.

34.

ΣΤΟΡΓΗΙΛΑΟΔΑΜ
ΚΑΙΠΙΝΥΤΗΝΟΡ
ΙΠΡΩΙΔΟΥΣΥΝΟ
ΚΕΙΝΑΠΑΡΑΙΖ
ΑΡΚΕΙΜΟΙΠΟΣ
ΣΥΝΖΩΚΑ
ΧΑΙΡΕΚΑΙΕΙ

Στοργῇ Λαοδάμ . . . . . .
καὶ πινυτὴν ὁρ . . . . . .
Ἡρῴδου σύνο . . . . . .
κεινὰ παραίζ[ει . . . . . .
ἀρκεῖ μοι πόσ . . . . . .
συνζῶ κα . . . . . .
χαῖρε καὶ εἰ[ς Ἀΐδην? . . . . . .
. . . . . .

From Curium. The reading is by M. Pierides. Fragment

of a metrical epitaph in honour of Laodameia by her husband Heroïdes; the letters are of the Augustan age.

35.

Διόδωρον Γλαύκου
τὸγ (sic) γενόμενον ἱερέα
τοῦ Ἀπόλλωνος, οἱ υἱοὶ
Γλαῦκος, καὶ ὁ ἱερεὺς
Ἀριστοτέλης, καὶ Ἰάσων.

This and the following inscription are from the ruins of the Temple of Apollo Hylates (Hylé, near Kurion). The reading is by M. Pierides, who had the assistance of a transcript made from the stone some years ago when it was in better preservation. The date of the inscription is about the beginning of the first century, B.C.; it is a dedication in honour of Diodorus, son of Glaukos, priest of Apollo, by his sons Glaukos, Aristoteles, and Jason.

36.

ΦΙΛΩΝ . Α . . . .
ΦΙΛΩΤΕΡΑΝΤΗΝΦΙΛΙΠΠΟΥ
ΤΗΝΕΑΥΤΟΥΓΥΝΑΙΚ

Φι . ων . α — — — — — — — —
Φιλωτέραν την Φιλίππου
τὴν ἑαυτοῦ γυναῖκα.

From ruins of Temple of Apollo Hylates. Published by Sakellarios.

37.

ΑΡΤΕΜΙΔΙΠΑ · ΑΛΙΑ · ΟΛΥΜΠΙΑ
ΝΟCΕΥΔΑΙΜΩΝΥΠΕΡΘΥΓΑΤΡΙΔΗC
ΒΕΡΙΑΝΗC

Ἀρτέμιδι Παραλίᾳ Ὀλυμπια
νὸς Εὐδαίμων ὑπὲρ θυγατριδῆς
Βεριανῆς.

From Larnaca. M. Pierides has been enabled to make out the reading Παραλίᾳ in the first line from the following inscription in his possession, and found in the same locality, viz. the "Salines:" Ἀρτέμιδι Παραλίᾳ εὐξάμενος Αὐρήλιος Ἀρίστων ἰατρὸς ἄρξας ὑπὲρ θυγατρὸς Αὐρ· Ὀνησιμιανῆς τῆς καὶ Ὀλυμπιανῆς. He states that on the same spot was also found a copper vessel containing from twelve to fourteen hundred gold staters of Philip and Alexander. There may have stood there a temple to Artemis as goddess of the coast (παραλία). On a small pedestal of red and white breccia. Ceccaldi, Rev. Archéologique, 1874.

38.

ΓΟΣΕΙΔΩΝΙΟΣ
ΗΛΙΟΔΩΡΟΥ

Ποσειδώνιος
Ἡλιοδώρου.

From Larnaca. On a stele of white marble, with top in form of a pediment. Ceccaldi, Rev. Arch. 1875.

39.

ϹΕΜΝΟΝΑΕΙΖΗϹΑϹΒΙΟΤΟΝ
ΜΑΚΑΡΑΡΤΕΜΙΔΩΡΕ
ϹΩΦΡΟϹΥΝΗΝΔΙΑϹΗΝ
ΧΑΙΡΕΚΑΙΕΝΦΘΙΜΕΝΟΙϹ

Σεμνὸν ἀεὶ ζήσας βίοτον,
μάκαρ Ἀρτεμίδωρε,
σωφροσύνην διὰ σὴν,
χαῖρε καὶ ἐν φθιμένοις.

From Larnaca. On a round cippus; distich in hexameter and pentameter. Ceccaldi, Rev. Arch. 1875.

40.

ΕΙΚΑΙΜΟΙΡΙΔΙΟΝΤΕΛΟϹ
ΗΓΕϹΕΓΗϹΥΠΟΚΟΛΠΟΥϹ
ϹΩΠΑΤΡΕϹΕΜΝΕΘΑΝΩΝ
ΧΑΙΡΕΚΑΙΕΝΦΘΙΜΕΝΟΙϹ

Εἰ καὶ μοιρίδιον τέλος
ἦγέ σε γῆς ὑπό κόλπους,
Σώπατρε σεμνὲ θανὼν,
χαῖρε καὶ ἐν φθιμένοις.

From Larnaca. On a slab of white marble; distich in hexameter and pentameter. Ceccaldi, Rev. Arch. 1875.

41.

IVIIA · OIVM
PI · I · DONATA
H · S · EST ·

ΙΟΥΛΙΑΟΛΥΜΠΟΥΑΠΕ
ΛΕΥΘΕΡΑΔΩΝΑΤΑ
ΧΡΗΣΤΗΧΑΙΡΕ

Ἰουλια Ὀλύμπου ἀπε
λευθέρα Δωνάτα,
χρηστὴ χαῖρε.

From Larnaca. On a square stone; bilingual inscription of Julia Donata, a freed female slave of Olympus. In the Latin part of the inscription L is written I, as given by Ceccaldi, Rev. Arch. 1875.

42.

ΚΙΤΙΑC

κιτίας

43.

ΕΡΩC

Ἔρως

From Larnaca. On two terra-cotta bottles; the inscriptions red. Ceccaldi, Rev. Arch. 1875.

44.

. . . . . .
ΙΤΑΘΛΟΝΙΠΑΔΑC
ΝΟΠΛΕΙΤΗΝΑΡΜΑΠΩΛΙΚΟΝΚΑΙ
ΙΡΙΚΟΥCΑΓΩΝΑCΓΕΝΤΑΘΛΟΥ·
ΘΛΗCΙΝΑΥΤΟΥΦΙΛΟΠΟΝΙΑC
ΑΥΤΩΤΕΚΑΙΤΗΠΑΤΡΙΔΙ
ΙΝΟΤΗΤΟC ΧΑΡΙΝ.

. . . . . .
. . πέν]ταθλον ἱ[π]πάδας . . . .
. . . . ν ὁπλείτην ἅρμα πωλικὸν καὶ
. . . . ὠ]ρικοὺς ἀγῶνας πεντάθλου
. . . . . ἄ]θλησιν αὐτοῦ φιλοπονίας
. . . . . ἑ]αυτῷ τε καὶ τῇ πατρίδι
. . . . . σε]μνότητος χάριν.

From Larnaca. On a slab of white marble; the letters are of a very late period. The inscription is in honour of an athlete who had been victorious in certain public games, and had brought credit to himself and to his native place.

45.

. . . . . .
ΝΗ . . . . . ΦΙΛΟΝ
ΤΟΝΕΝΤΕΧΝΑΙΣ
ΜΑΓΕΙΡΙΚΑΙΣΑΕΙ
ΦΑΝΕΝΤΑΧΡΗΣΤΟΙ
ΤΟΝΣΕΜΝΟΝΑΝ
. . . ΑΒΑΚΧΙΝΗΔΕ
. . . . . ΑΝΟΝΤΑΓΗ

. . . . . .
ΝΗ . . . φίλον
τὸν ἐν τέχναις
μαγειρικαῖς ἀεὶ
φανέντα χρηστὸν
τὸν σεμνὸν ἄν
δρα Βάκχιν, ἥδ
ἔχει θανόντα γῆ

From Larnaca. In very small letters of a late period, with occasional ligatures. The reading here given is by M. Pierides, who is reminded by the fact of the inscription being in honour of a cook that Cyprus has always been famous for persons of culinary skill; down to recent times Cypriote cooks were in request at the embassies and consulates of the Levant.

46.

ΑΦΡΟΔΗΣΙΟΥ
ΑΝΤΟC
ΝΔΑΣΚΑΛΥ
ΣΑΝΑΓΝΩ
ΑΡΙΝ

47.

ΚΥΡΙΑΕ
ΧΡΗCΤΕ

48.

ΤΙΜΩΝ
ΧΡΗCΤΕ
ΧΑΙΡΕ

49.

ΑΡΤΙ
ΝΙΑ
ΧΕΡΕ

50.

ΚΑΛΑΔΙΩΝ
ΕΥΨΥΧΙΟΥΔΙC
ΑΘΑΝΑΤΟC

51.

ΜΑΡΚΑΙΝΑ
ΧΡΗCΤΗΧΕΡΕ

52.

ΚΡΑΤΗΑΧΡΗC
ΤΗΧΑΙΡΕ

53.

ΝΑCΙΑ
ΗCΤΗ
ΕΡΕ

54.

ΑΠΟ
ΕΠΟΙCΕΝΕΥΕ

55.

ΦΙΛΟΚΥ
ΧΡΗΟ
ΧΑΙΡΕ

56.

ΔΗΜΗΤΡΙΑ
ΧΡΗCΤΗΧΕΡΕ

57.

ΠΑCΙΚΙΝΗΧΡΗCΤΕ
ΧΑΙΡΕ

58.

ΑΘΗΝΕΑΡ
ΧΙΕΡΕΟΥ
ΧΡΗCΤΕ
ΧΑΙΡΕ

59.

ΑΝΤΙ
ΠΑΤΡΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

60.

ΕΠΑΦΡΟ
ΔΕΙΤΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

61.

ΖΟΙΛ ΙΗΧΡΗ
ΕΤΗΧΕΡΕ
ΟΥΔΕΙCΑΘΑ
ΝΑΤΟC

62.

ΑΥΖΗΤΕ
ΧΡΗCΤΕΧΑΙΡΕ
ΘΑΡC(ει)ΟΥΔ(εις)
ΑΘΑΝΑΤΟC

63.

ΑΠΟΛΛΩ
ΝΙΑΔΗΜΗ
ΓΓ ΙΟΥΧΡΗC
ΤΗΧΑΙΡΕ

64.

ΑΦΡΟΔΙCΙ
ΧΡΗCΤΕ
ΧΑΙΡΕ

65.

ΦΙΛΟΚΥΠΡΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

66.

ΑΡΤΕΜΕΙΔΩΡΕ
ΧΡЄCΤЄ
ΧЄΡЄ

67.

ΤΥΧΙΚΗ
ΧΡΗCΤΗ
ΧΑΙΡΕ

68.

ΧΡΥCΟΓΟΝΗ
CΩΦΡΩΝ
ΧΑΙΡЄ

69.

ZΩΙΛΑ
ΧΡΗCΤΗ
ΧΑΙΡΕ

70.

ΑΝΔΡΟΝΙΚЄ
ΧΡΗCΤЄ
ΧЄΡЄ

71.

ΑΠΟΛΟΝΙΔΗ
ΧΡΗCΤΕ
ΧΑΙΡΕ

72.

ΡΗΓΕΙΝΑ
ΧΡЄCΗ
ΧЄΡЄ

73.

ΔΗΜΗΤΡΙΑΝΗ
ΧΡΗCΤΗ
ΧЄΡЄ

74.

ΓΟCΕΩC
ΧΡΗCΤΕ
ΧΕΡΕ

75.

ΕΥΟΔΙΑ
ΧΡΗCΤΗ
ΧΑΙΡЄ

76.

ΝΙΚΟΠΟΛΙ
ΧΡΗCΤΕ
ΧΕΡΕ

77.

ΔΗΜΗΤΡΙΑΝΗ
ΧΡΗCΤΗΧΑΙΡΕ

78.

ЄΥΠΡΑΓΙΑΧΡΗ
CΤΗΧΑΙΡЄ

79.

ΑΠΟΛΛΩΝΑ
ΧΡΗCΤЄΧЄΡЄ

80.

ΑΡΤЄΜΙΔΩΡЄ
ΧΡΗCΤЄΧΑΙΡЄ

81.

ΦΙΡΜΕΧΡΗΣΤΕ
ΧΑΙΡΕ

82.

ΕΠΗΚΤΗΤΕ
ΧΡΗCΤΕ

83.

ΤΕΙΜΩΝ
ΧΡΗCΤΕ
ΧΕΡΕ

84.

ΜΑΡΚЄΛΛЄ
ΧΡΗCΤЄ
ΧΑΙΡЄ

85.

ЕΩCΙΩΡ
ЄΔ+ΡЄ
CΤЄ+Є

86.
ΕΠΑΦΡΟΔΕΙΤΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

87.
ΔΗΜΗΤΡΙΩΝ
ΧΡΗCΤΕ
ΧΕΡΑΙ

88.
ΡΟΔΩΝ
ΧΡΗCΤΑΙ
ΧΑΙΡΕ

89.
ΦΛΩΡΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

90.
ΟΝΗCΙΜΕ
ΧΡΗCΤΕ
ΧΕΡΕ

91.
ΑΡΤΕΜΙΔΩ
ΡΕΧΡΗCΤΕ
ΧΑΙΡΕ

92.
ΜΑΡΚΕΛΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

93
ΚΑΡΠΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

94.
ΑΛΙΠΕ
ΧΡΗCΤΕ
ΧΑΙΡΕ

95.
ΕΥΤΥΧΙΑ ΚΑΙ
ΘΑΡΣΑΛΕΕ
ΧΕΡΕΤΕ

96.
ΟΛΥΜΠΙΑΝΕ
ΧΡΗCΤΕΧΕΡΕ

97.
ΠΕΡΙΓΕΝΙΑ
ΧΡΗCΤΗ
ΧΑΙΡΕ

98.
ΑΠΟΛΩ
ΝΙΔΗ
ΧΗCΤΕ
ΧΑΙΡΕ

Nos. 46—98 are from Larnaca.

99.
ΡΗΙC
ΗΡΠΑCΘ
ΜΗΔΕΝΑΠΑΤΡΙΔ
ΓΛΩCCΗΠΙΚΡΟ
ΚΕΙΜΑΙΥΠΟΧΘΟΝΙΟ
ΤΟΥCΠΡΙΝΑΠΟΙΧΟΜ[έτους
ΚΩΚΥΩΓΟΝΕΩΝΙ Ρ
COΙΧΑΡΙCΕΥΞ[αμην?
ΕΥΝΑCΟΝΗΔΗ ΥΝΟ
ΑΡΚΕΤΑΤΕ

100.

ΑΡΤΕΜΙΔΩΡΕ
ΚΥΝΤΕΧΡΗCΤΕ
ΧΑΙΡΕ

101.

ΕΥΨΥΧΙΕΥ
ΧΙΛΝΕΟΥ
ΔΙCΑΘΛΝΑ
ΤΟC

102.

ΠΑCΙΧΡΑΤΗΧΡΗCΤΕ
ΧΑΙΡΕ

Nos. 100—102 found in tomb, with glass objects, at Idalium.

103.

ΕΥΤΥΧΗΑΧΡΗ
CΤΕΧΕΡΕ

104.

ΟΝΗCΙΚΡΑΤΗΧΡΗC
ΤΕ ΧΑΙΡΕ

Nos. 99—104 are from Idalium.

105.

ΑΡΤΕΜΙΔΟΡΕΧΡΗCΤΕΧΑΙΡΕ

From Alambra. On a mortuary stele of calcareous stone. This stele has a head and bust in relief.

PLATE I

No. 1

No. 2

No. 3

No. 4

Nº5

Nº6

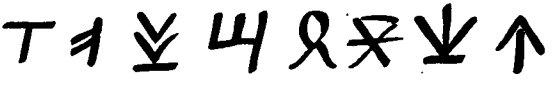
Nº7

Nº8

Nº9

Nº10

Nº11



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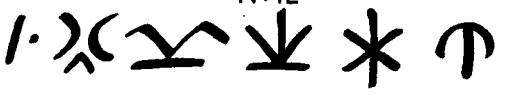

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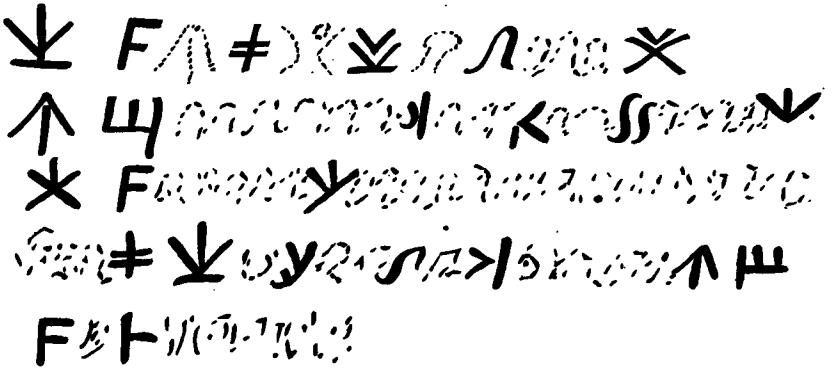

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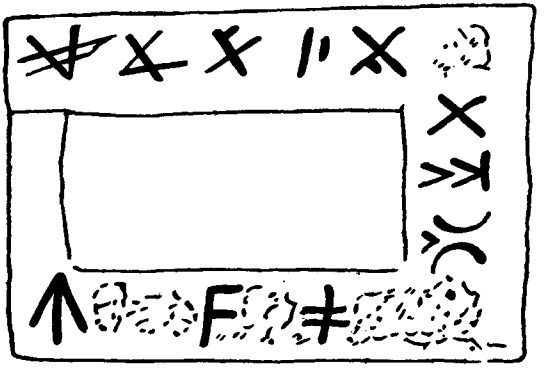

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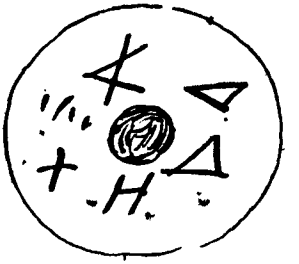
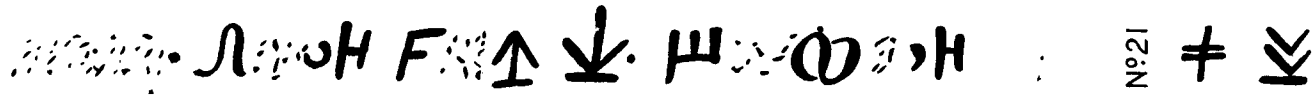


Nº19

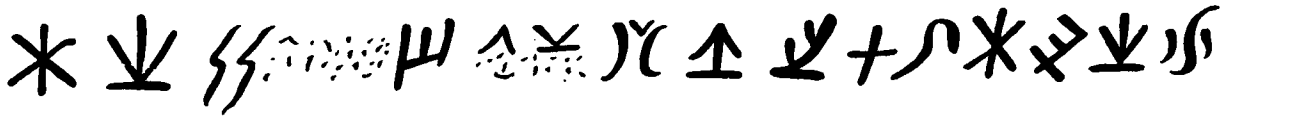
PLATE 4

Nº 20



Nº 21

Nº 17



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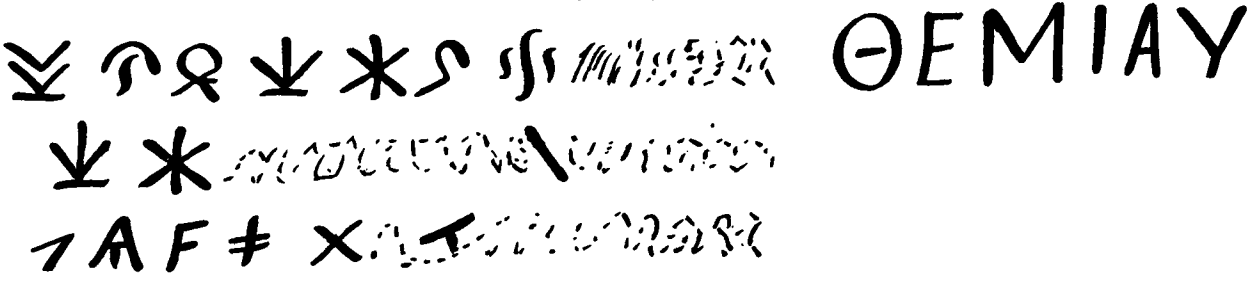

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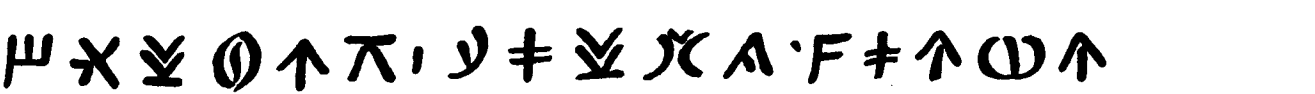


Nº22

Nº23

Nº24

Nº25

Nº26

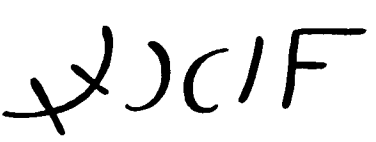
Nº27

Nº28

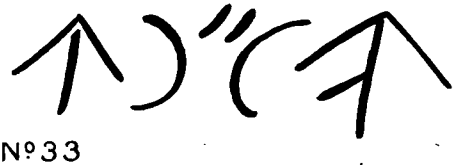
Nº29

Nº30

Nº31



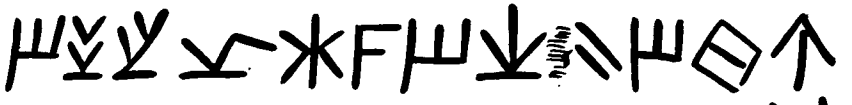
Nº32



Nº33

Nº34

Nº35



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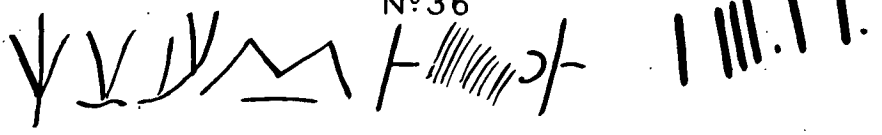

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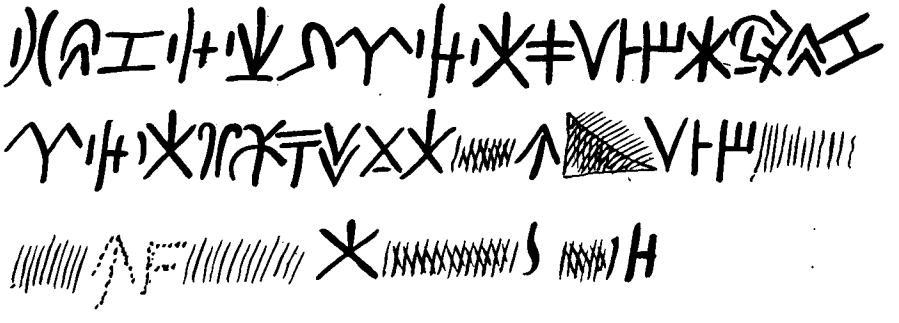

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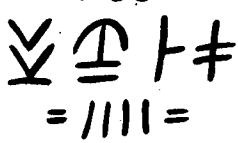

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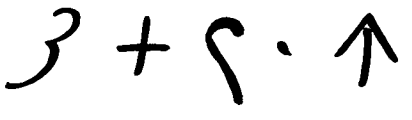

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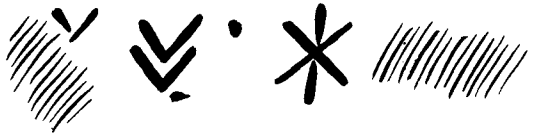

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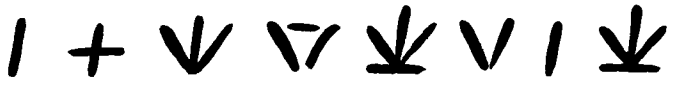

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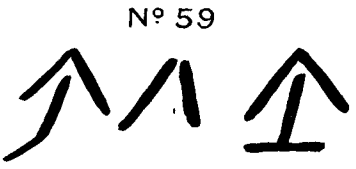

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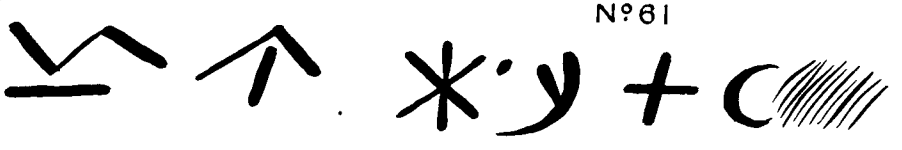


Nº62

INSCRIPTIONS IN THE CYPRIOTE CHARACTER.

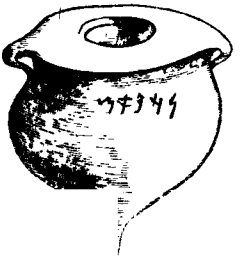
(*From the Temple at Golgoi when not otherwise stated.*)

1. On limestone with bas-relief. Published by Prof. Isaac H. Hall, Journal of American Oriental Society, vol. x., pl. iv., 13; Moriz Schmidt, Sammlung kyprischer Inschriften, pl. xi., 2. Ht. 1 ft. 1 in. × 1 ft. 4 in. × 1½ in.
2. On limestone with bas-relief. Hall, ibid., pl. i., 1; Schmidt, ibid. pl. xi., 3. Ht. 1 ft. 2 in. × 1 ft. × 2 in.
3. On limestone base of statuette with feet attached, found at Palæo-Paphos. Schmidt, pl. xvii., 1. Ht. 7 in. × 6 in. × 4½ in.
4. On fragment of bas-relief with three male figures. Hall, pl. v., 21; Schmidt, pl. xiii., 1. Ht. 7 in. × 4 in. × 1 in.
5. On fragment of limestone pedestal. Schmidt, pl. xviii., 1. Ht. 6 in. × 10 in. × 4 in.
6. On votive tablet with bas-relief. Hall, pl. ii., 9; Schmidt, pl. xi., 4. Ht. 7¼ in. × 11¾ in. × 1 in.
7. On votive tablet of limestone. Hall, pl. vii., 29; Schmidt, pl. x., 4.
8. On limestone bas-relief. Hall, pl. vi., 23; Schmidt, pl. xii., 1. Ht. 3 in. × 6 in. × 1¾ in.
9. On the headdress of a limestone head. Hall, pl. v., 20; Schmidt, pl. xiii., 4. Ht. 4 in. × 2½ in.
10. On fragment of base of a large limestone statue. Schmidt, pl. xviii., 2. Ht. 4 in. × 7 in. × 4 in.
11. On fragment of limestone vase. Schmidt, pl. xix., 2. Ht. ¼ in. × 2½ in.

12. On fragment of pedestal. Schmidt, pl. xviii., 3. Ht. 6 in. × 1 ft.
13. On fragment of large limestone vase with relief of serpent and dolphin (engraved p. 144). Hall, pl. iii., 11; Schmidt, pl. xiv., 1. Ht. 1 ft. 1½ in. × 10 in. × 3¼ in.
14. On rim of small limestone pedestal. Hall, pl. iii., 12. Schmidt, pl. xiii., 2. Ht. 4½ in. × 3¾ in. × 3 in.
15. On pedestal of limestone statue. Schmidt, pl. xvi., 1; Ht. 9¾ in. × 11 in. × 10 in.
16. On piece of limestone. Hall, pl. i; Schmidt, pl. xv., 1. Ht. 8 in. × 1 ft. 10 in.
17. On circular alabaster box. Schmidt, pl. xix., 1. Ht. 1¼ in. × dia. 1½ in.
18. On limestone votive object in shape of human ear. Hall, pl. ii., 6; Schmidt, pl. xii., 2. Ht. 2 in. × 1½ in.
19. On foot of stone vase (?) Diam. 6¾ in. × 1 in.
20. On limestone handle of patera (?) terminating in ram's head. Hall, pl. iv., 18; Schmidt, pl. xii., 3. Length 8¾ in.
21. On tablet representing religious ceremony. Hall, pl. vi., 26; Schmidt, pl. xi., 1. Ht. 1 ft. × 1 ft. 7 × ½ in.
22. On oblong alabaster box or small pedestal. Ht. 1½ in. × 2¾ in. × 1 in.
23. On fragment of pedestal. Schmidt, pl. xix., 5. Length 7 in.
24. On fragment of oblong votive tablet. Schmidt, pl. xix., 7. Ht. 4½ in. × 7 × ¾ in.
25. On fragment of limestone pedestal. Schmidt, pl. xx., 5. Ht. 8 in × 5 in. × 2 in.
26. On fragment of limestone bas-relief. Schmidt, pl. xix., 6. Ht. 8 in. × 4 in. × 1½ in.
27. On fragment of pedestal. Schmidt, pl. xx., 1. Ht. 6 in. × 4 × 2½ in.
28. On fragment of limestone bas-relief. Schmidt, pl. xix., 8. Ht. 3 in × 4 in. × 1½.
29. On fragment of limestone pedestal. Ht. 3¼ in. × 7 in. × 4 in.
30. On fragment of bas-relief. Schmidt, pl. xx., 2. Ht. 5 in. × 7 in. × 2 in.
31. On base of colossal statue. Ht. 1 ft. 4 in. × 1 ft. 7 in. × 7 in.
32. On limestone pedestal of statue. Schmidt, pl. xv., 2. Ht. 1 ft. 2½ in. × 11 in. × 11½ in.

33. On terra-cotta tile, found at Curium. Ht. 1 ft. 5 in. × 9½ in.
34. On small pedestal with bas-relief. Schmidt, pl. xvii., 2.
35. On fragment of limestone vase found at Pyla. Hall, pl. i., 2; Schmidt, pl. xvi., 1.
36. On oblong piece of limestone.
37. This inscription is to be read as one line. It occurs on the horizontal moulding of a pediment containing bas-relief of two female figures with their hands raised to their heads, standing between two figures of lions, and two male figures with two smaller lions. Schmidt, pl. xxi., 1.
38. On an oval piece of terra-cotta. Hall, pl. vi., 25; Schmidt, pl. xiii., 3. Diam. [illegible]n.
39. On limestone votive object in shape of human ear. Ht. 2 in. × 1¾ in.
40. On fragment of limestone pedestal. Schmidt, pl. xvii., 4. Length 7 in.
41. On fragment of statuette. Hall, pl. vi., 28; Schmidt, pl. xvi., 3. Ht. 9 in. × 4 in.
42. On base of limestone statuette, found in ruins of Temple of Apollo Hylates, near Curium. Hall, pl. viii., 37; Schmidt, pl. xxi., 5. Ht. 1 ft. 2 in.
43. On limestone statuette, from ruins of Temple of Apollo Hylates, near Curium. Hall, pl. viii., 33; Schmidt, pl. xxi., 4.
44. On fragment of terra-cotta vase, from ruins of temple at Cythrea. Ht. 3 in. × 5 in.
45. On fragment of terra-cotta vase, from ruins of temple at Cythrea. Ht. 4 in. × 6 in.
46. On limestone box from ruins of temple at Cythrea. Ht. 6½ in. × 3 in. × 4 in.
47. On limestone box from ruins of temple at Cythrea. Ht. 3 in. × 2 in. × 4½ in.
48. On fragment of limestone box, blackened by fire, from temple at Cythrea. Ht. 3¾ in. × 2½ in. × ¼ in.
49. On fragment of limestone, blackened by fire, from temple at Cythrea. Ht. 2 in. × 1½ in. × ¼ in.
50. On fragment of limestone box, coloured red, from temple at Cythrea. Ht. 4½ in. × 2 in. × ½ in.
51. On fragment of limestone, from ruins of temple at Cythrea. Ht. 3 in. × 2 × ¼ in.

52. On fragment of limestone, from ruins of temple at Cythrea. Ht. 2½ in. × 1 in. × ½ in.
53. On fragment of limestone, blackened by fire, from ruins of temple at Cythrea. Ht. 4 in × 2 in. × ½ in.
54. On fragment of limestone, found at Cythrea. Ht. 2 in. × 1 in. × ¼ in.
55. Incised on carnelian intaglio, with bearded head full face, found at Curium.
56. On terra-cotta lamp, with figure of Phœnician deity, found in a tomb at Carpass. Hall, pl. IV., 17; Schmidt, pl. xxi., 3. Ht. 11 in. × 3½ in.
57. Deeply cut on fragment of limestone, found in ruins of temple at Cythrea.
58. Deeply cut on piece of limest[illegible] in ruins of the temple at Curium, which had the tre[illegible] chambers.
59. Deeply cut in piece of limes[illegible] found with last.
60. On piece of limestone found [illegible] Amathus. Ht. 7 in. × 5 in. × 3 in.
61. On fragment of limestone. Ht. 6 in. × 2 in.
62. On fragment of bas-relief, representing a female figure and a child. Ht. 11 in. × 3½ in. × ½ in.



BAS-RELIEFS WITH CYPRIOTE INSCRIPTIONS.

To follow page xlv.

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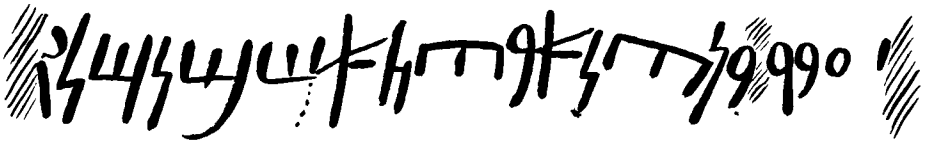

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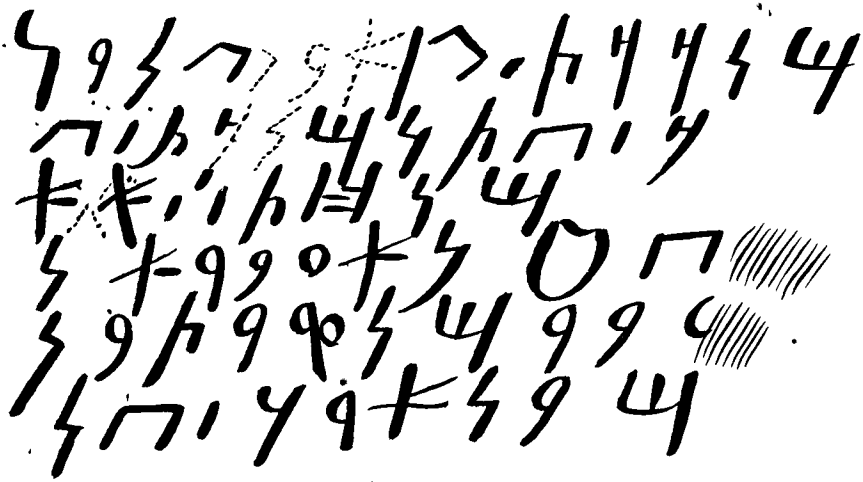

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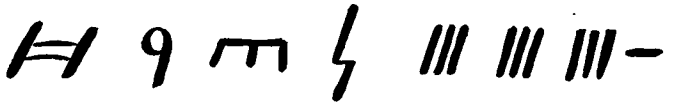

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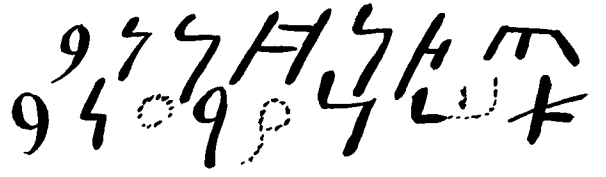

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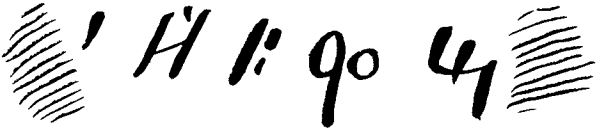

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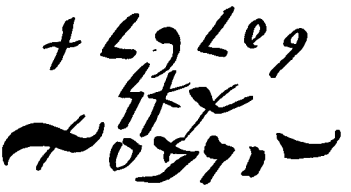

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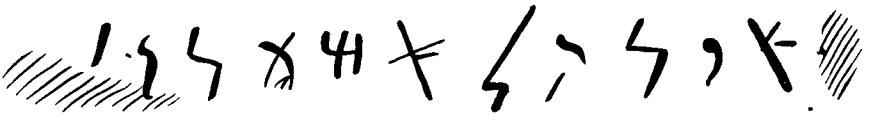

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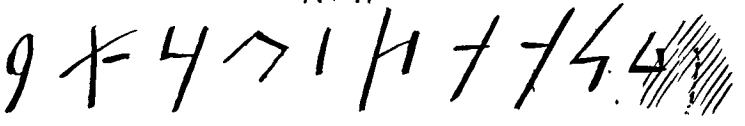

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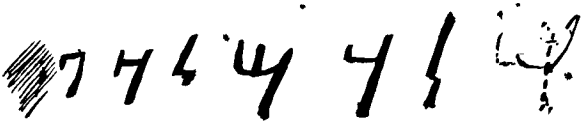

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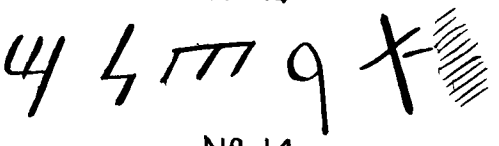

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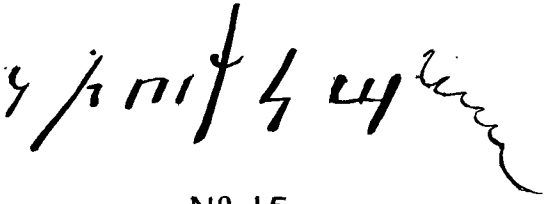

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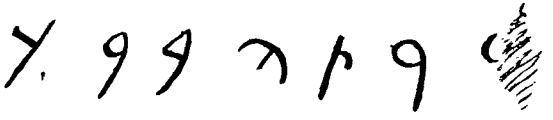

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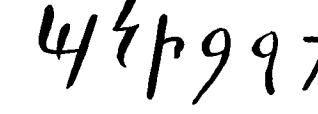

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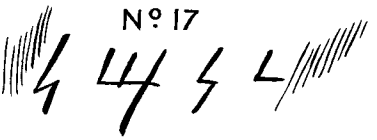

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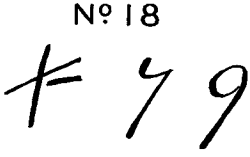

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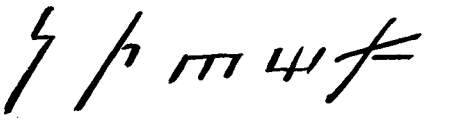

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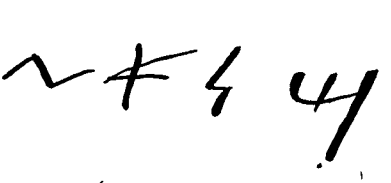

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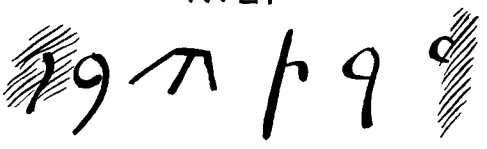

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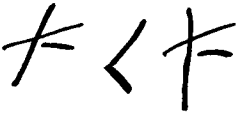

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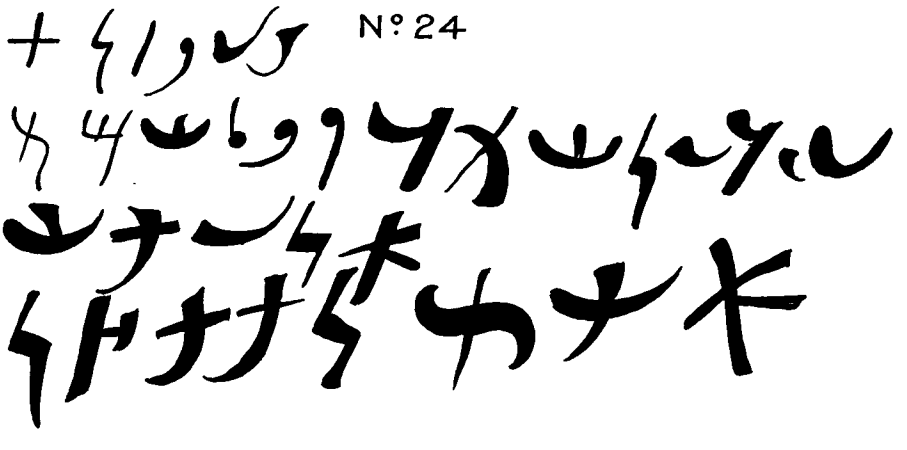

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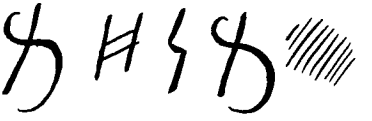

Nº30

INSCRIPTIONS IN THE PHŒNICIAN CHARACTER.

(*From the ruins of a temple at Citium when not otherwise stated.*)

1. Incised on fragment of rim of marble vase. 6¾ in. × 3½ in.
2. Incised on fragment of block of white marble. 9 in. × 5 in.
3. Incised on fragment of marble patera. 4 in. × 2½ in.
4. Incised on fragment of marble block. 3 in. × 3 in.
5. Incised on fragment of rim of marble vase. 3 in.
6. Incised on fragment of marble. 4½ in.
7. On a terra-cotta vase, painted in black letters. Ht. 2 ft. 6 in. Found in a tomb at Citium.
8. On terra-cotta vase, painted in black letters. From tomb at Palæo-Paphos. Ht. 1 ft. 2½ in.
9. On terra-cotta vase. From tomb at Idalium, engraved p. 68. Ht. 1 ft. 1 in.
10. Incised on fragment of rim of marble vase. Length 6 in.
11. Incised on fragment of rim of marble vase. Length 5 in.
12. Incised on fragment of rim of marble vase. Length 3½ in.
13. Incised on fragment of white marble. Length 2¾ in.
14. On fragment of rim of marble patera. Length 6½ in.
15. On fragment of rim of marble bowl. Length 3 in.
16. On fragment of rim of marble vase. Length 2 in.
17. On fragment of rim of marble vase. Length 1⅝ in.
18. On handle of marble vase (fragment). Length 1½ in.
19. Incised on fragment of rim of marble vase. Length 3 in.
20. Incised on fragment of rim of marble vase. Length 2½ in.
21. Incised on fragment of rim of marble vase. Length 2 in.
22. On fragment of white marble. Length 1½ in.

23. On fragment of marble vase. Length 4⅓ in.
24. On a terra-cotta vase, painted in black letters. From tomb at Amathus.
25. Incised on alabaster vase. From tomb at Citium. Ht. 11½ in.
26. Incised on red terra-cotta vase. From tomb at Citium. Ht. 6½ in.
27. Incised on foot of serpentine vase, purchased in bazaar at Nicosia. Engraved p. 248.
28. On terra-cotta vase. From tomb at Citium.
29. On terra-cotta vase. From tomb at Citium.
30. Incised on marble fragment.

INDEX.

AALI PASHA	PAGE
AALI PASHA, Grand Vizier	170
Aborigines of Cyprus	17
Acamas, Cape, ruins near	226
Acheropiti, convent of	234
"Aes Cyprium," copper	7
Æthiopians in Cyprus	3
Agamemnon in Cyprus	251
Agapenor, Arcadian colonist	219
Agate sceptre	309
Aghios Dimitri, ruins at	285
— Ermojèni, village of	296
— Heraclidion, village of	282
— Jorgos, church of	225
— Nicholas, convent of	347
— Pantelemoni	232
— Paraskeva, antiquities at	246
— Photios, excavations at	116
— Tychona, legend of the church	291
— Tychona, village of	281
Alabaster, vases in	54
— vases, Amathus	275
Alambra, bronzes found at	84
Amathus, history of	249
— fine sarcophagus found at	264
— mode of construction	256
— ruins of	252
— tombs at	255
— tools used in excavating	*ib.*
Amethyst, ring set with	310
Amphora stamped with head of Helios	215
— with birds and trees	347
Andreas, Cape St.	203
Animals, vases in form of	98
Aphrodisium, site of	239
Aphrodite, worship of	8
Apollo Hylates, Temple of	343
Apellon, village of	343

BRAGADINO	PAGE
Aqueduct of Sta Napa	187
— of Curium	342
Arabs take Cyprus	30
Artaxerxes Ochus	25
Artists, Cypriote	11
Asbestos, where found	217
Askerich, tax for exemption from military service	186
Asps, abounding at Curium	341
Asses, fine breed of	178
Assyrian influence on Lycian art	268
— painted vases	247
— remains found	246
— style, statues in the	130
Astarte, Urania	19
— figure of, Amathus	275
Athieno (Golgoi), site of	105
Athenians invade Cyprus	24
Aziz Pasha, Governor-general	186
BABYLONIAN cylinders in glazed clay	281
Banquet, bas-relief of	107, 149
Barnabas, St., church of	202
"Bath of Aphrodite"	218
Besbes, dragoman	173
Boar hunt	107
Bocarus, ruins on the	214
Bone-caves	183
Bones, accumulations of, Amathus	281
Βοῦς Κύπριος	8
Boy, marble statue of	346
Boys wearing amulets	347
Bracelets of King Eteandros	306
— set with large sardonyx	312
— with lion heads	311
Bragadino, his heroic defence of Famagosta	38
— cruel death of	40

BRICKS	PAGE
Bricks, sun-dried, used in Cyprus	139
Bronze bowl, with dancers	75
— arms, great deposit of	97
— articles, Curium	338
— articles, Dali	75
— great mass of articles	274
— statuette	345
Buffavento, castle of	238
CAIMAKAM of Larnaca, his interference	56
— his punishment	59
Callinicus, L. Vitellius	253
Calocerus, revolt of	30
Camels' bones in tombs	282
Candelabra, bronze	337
Capitals, ancient, how utilized	231
Carlotta Lusignan	33
— bequeaths Cyprus to Charles, Duke of Savoy	36
Carob trees, immense	231
"Castello delle cento camere"	240
Catalima, ruins at	181
Catharine Cornaro, married to James II., Lusignan	34
— resigns the kingdom to Venice	36
Cats, snake-killing	348
Cave of Venus	218
Cave of the Forty Saints	183
Cemetery of Curium	294, 296
— of Idalium	82
— of Neo-Paphos	223
— of Soli	229
Cerynia, affray with the natives at	235
— bishop of, his hospitality	232
— history of	234
Cesnola, Gen. di, arrives at Larnaca	41
— concludes his operations in Cyprus	348
— his country house at Dali	62
— his summer residence described	479
— obtains a firman for excavations	65
— offered command of Greek cavalry	170
— scene at his landing	43
Chapel made of a Phœnician tomb	49
Chariots in terra-cotta	91
Cheeses of Acatu	238
Cinyradæ, statues of	13
Cinyradæ (Larnaca), history of	48

CYPRIOTE	PAGE
Cinyras sends armour to Agamemnon	4
— history of	20
Cippi, sepulchral, Larnaca	54
Citium founded	3
— Assyrian sculpture found at	47
— (Larnaca), history of	46
Clarius, river	6
Cleaning sculptures, mode of	142
Climate of Cyprus	7, 62
Coffin of terra-cotta	190
Coins, found at Neo-Paphos	223
Colonna-Ceccaldi, Mr.	76
Colossal head, Golgoi	123
— Assyrian statue, Go'goi	143
Conscription in Cyprus	186
Constantinople, museum at	172
Cook's excursionists, invasions of	170
Copper-mining first introduced	219
— articles, where abundant	277
— mines, traces of	282
Costume of priests	180
Crawford, Gen. S. W.	224
Cresonerki, village of	225
Cretan rebellion, the	165
Crusader's tomb, Acheropiti	234
Crusaders, tombs opened by	269
Crystal unguentarium, Curium	325
Cuneiform alphabet of Cyprus	15
— when and by whom read	*ib.*
— table of characters	16, 17
Curium, temple discovered	301
— history of	298
— rock-cut fortifications of	294
— site described	299
— tombs	295
— treasure vaults opened	302
— view of	293
Cybele, head of	191
— statue of, at Soli	229
Cylinders in serpentine	305
Cyprus, Henna plant	7
— ancient names for	3
— Chittim of the Jews	2
— compared in shape to a deer's skin	5
— name derived	3
— regal government of	9
— S. E. coast explored	177
— whence colonised	*ib.*
"Cyprian Iliad," the	13
Cypriote alphabet first made out	15
— art, its character	281
— inscriptions found	149

CYPRIOTE	PAGE
Cypriote language	14
Cythrea, ruins of	242
DEMETER PARALIA, temple of	52
— — statuette of	50
Demetrius Poliorcetes invades Cyprus	27
Depopulation of Cyprus, causes of	193
Destructive mania of natives	254
"Diamond of Paphos"	217
Dish, placed under hand of corpse	298
Drepano, tombs at	225
EARRINGS found at Curium	310
— with pendant shrine	297
Echo, remarkable, at Paphos	212
Egyptian remains, Poli	226
— amulets, Amathus	274
— conquest of Cyprus	18
— statues, Golgoi	145
— style, statues in the	131
Embargo on sculptures, clever evasion of	175
Embroidery, Cypriote	12
Esar-haddon receives tribute from Soli	227
— Cypriote kings tributaries to	307
Eteandros, king of Paphos, bracelets of	306
Evagoras defeats the Persians	24
— king of Salamis	200
Evil eye, how averted	271
Execution, Turkish mode of	248
Exportation of antiquities forbidden	171
FAMAGOSTA taken by the Genoese	33
— built with the materials of Salamis	194
— description of	*ib.*
— siege of	38
— the ancient Ammochostos	192
Feet, votive, Paphos	207
Fire-raising on mountain	286
Flute-player, terra-cotta	344
"Forty Saints," Cave of the	183
Footstools in stone, with bas-reliefs of Chimæra, and Lion killing Bull, Golgoi	159
Fortresses dismantled by the Venetians	238
Friederichs, Dr.	212
Funeral procession, on a tomb	263

IALUSSA	PAGE
GATTO, Cape, origin of name	348
Gems, engraved (*see* Appendix)	
Genab Effendi	57
George, St., popular in Cyprus	346
"Gergithios," the	14
Geryon, Hercules driving off the cattle of, bas-reliefs	136
— statue of, Golgoi	156
Glass ware, Dali	71
Gold ornaments, Curium	312
— Egyptian patera in	316
— ornaments, Dali	73
— rings found, Amathus	278
— — — Curium	297
— staters, great find of	56
Golgoi, temple of, how destroyed	163
— Aphrodite found at	*ib.*
— cemetery of	102
— history of	106
— method followed in excavating	140
— sarcophagus found at	107
— temple discovered	116
— temple of, described	139
Governor-General of Cyprus, dispute with	58
— makes satisfaction	59
Greek colonies in Cyprus	21
— sculptures, Golgoi	152
"Great Council" of Cyprus	146
Green-glazed terra-cotta	101
HADJI JORGHI, story of	83
Hall, Prof. Isaac H.	224
Hegesias, Cypriote poet	13
Helena Palæologus	33
Helena, St., builds church on Santa Croce	6
Hellenic subjects expelled Cyprus	166
Helopolis used at siege of Salamis	201
Heraclius, gold of, common in Cyprus	209
Hercules, colossal statue of	133
— Tyrian, of Amathus	250
— terra-cotta figure of	*ib.*
Hierarchy, Cypriote	10
Hilarion, St., village of	238
Hippodrome of Curium	338
Hitchcock, Mr. Hiram	196
Human sacrifices	250
IALUSSA, early ruins at	203

ICONOCLASTS	PAGE
Iconoclasts, work of	345
Idalium (Dali), site of	63
— explored by Count de Vogué	64
— tombs, arrangement of	67
Immense blocks of stone	256
Intagli discovered at Curium (*see* Appendix)	
Iridescent glass	254
Ivory, bas-relief in	233
JEWS in Cyprus, revolt of the	30
Johnson, Aug. J., American Consul-General at Beirut	58
KANTARA, fortress of	240
Kara Ahmet, an incendiary	286
Kattirdji Janni, the bandit, story of	196
Kingdoms of Cyprus, the ten	22
Koloni, village of	217
Kouklia, the site of Paphos	204
Ktima, fanatical Turks of	220
— taught better manners	221
Kufi, Asp	238
LAMP in form of temple	157
Lamps of terra-cotta, Dali	71
— of Roman date	*ib.*
Lang, Mr., British Consul for Cyprus	81
— excavates at Dali	82
— quoted	18
Lapaïs, the abbey	237
Lapethus, river	6
— site of	233
"Larnaca of Lapethus"	232
Larnaca, appearance of	42
— "Marina" of	*ib.*
— name derived	45
— the last view of	350
Latin churches destroyed at the Turkish conquest	237
Lefca, beautiful vegetation around	231
Leo-Petro, poultry-breeders at	285
Lepers, account of	344
Leucolla, site of	191
— cemetery of	192
Leucosia, now Nicosia	244
Limassol, siege of	38
— Governor of, his visit	289
"Lino-bambaki" Christians	185
Lusignan dynasty	32
Lustral vase in stone, Golgoi	144
Luynes, Duc de, bronze tablet of	97

PAPHOS	PAGE
MARBLE SARCOPHAGUS, Amathus	270
"Masons' Marks" on mediæval ashlar	182
Mehemet Bey of Ktima	222
Mehemet Kaiserly Pasha *conveys* two cases of antiquities	172
Melicertes, figures of	264
Metallurgy in Cyprus	10
Midnight scene at Golgoi	122
Monolith, perforated, still held sacred	189
Monoliths of granite, Paphos	214
Moro, Cristoforo, "Othello"	195
Morris, Hon. E. J., American minister at Constantinople	65
Mosaic pavement, Paphos	212
— — Curium	301
Mountains of Cyprus	5
Mulasha, ruins at	238
Muleteers of Cyprus	105
Mustafa, consular cavass	177
"Mysteries of Venus," explanation of, demanded	171
NAPA, Sta, convent of	187
Napoleon III. intends securing the Golgoi statues	170
Necklace with Gorgon, Curium	317
Neo-Paphos, site of	219
Nicocles, king of Paphos	26
Nicosia, antiquities of	246
— a Turkish convict prison	247
Nocturnal intruder, a	287
ŒNOCHOË, painted, Amathus	273
— painted with horseman, archaic	334
Olympus, Mount	5
— now Troodes	215
Onesilos, where slain	192
— of Salamis	23
Ormidia, cemetery near	181
Osman Aga, his buried treasure	208
Ossuaries, formed from relics of battles	281
Oven-shaped tombs	66, 232
Ox-head, borne as symbol	161
PAINTED vases, found at great depths	210
Palma Count Alerino	169
Paphos, history of	204

PAPHOS	PAGE
Paphos, measurements of Temple	210
— palace of	206
— ruins of temple	210
— son of Venus	20
— temple, view of	205
Patæci, figures of	264
Patera, gold Egyptian	316
— in the Egyptian style	330
— silver, with Phœnician reliefs	329
— silver, with Phœnician reliefs, Amathus	279
— with antelopes and papyri	337
Paul, St., where flogged	223
— visits Paphos	29
Paulus, Sergius, at Soli	229
Pedestals, inscribed, Paphos	213
Pegasus and Chrysaor	112
Peplos, dedicated to Athena Alea	219
Perforated stones at Paphos	211
Pergamos, ruins of	239
Perseus and Gorgon, bas-relief on sarcophagus	113
Persians take Cyprus	23
"Phaneromene," the, of Larnaca	49
Phœnician cities in Cyprus	21
— Greek inscription	233
— inscriptions on vase	68
— painted vases	55
— patera, Curium	329
— remains at Larnaca	49
— silver pateræ, notices of	330
— tombs, Curium	297
— vases, Dali	68
Phœnicians in Cyprus	2
Pit-granaries (African "silos"), at Curium	341
Pnytagoras made king of Citium by Alexander	48
Poli, Egyptian remains at	226
Porcelain dishes used in Gothic wall-decoration	242
— Egyptian amulets in	274
Potamia palace, treasure trove at	98
Potters' stamps	216
Pottery, Cypriote (*see* Appendix)	
Priests of Cyprus, ancient and modern	180
Ptolemy, last king of Cyprus	28
— submits to M. Cato	29
— takes Cyprus	26
QUADRANGULAR block, Golgoi	135

SOPHIA	PAGE
REVOLTS of Cyprus	23
Richard of England takes Cyprus	31
— — sells Cyprus to the Templars	32
— — to Guy de Lusignan	*ib.*
Rifled tomb, scene in a	272
Rings, gold, of uncertain use	309
— votive, Curium (*see* Appendix)	
Roman tombs	179
Romans, the, take Cyprus	28
Ruskin, Mr.	152
"Russian" acts for "American" Consul	174
SAID, Pasha, governor-general	167
— his compliment	176
Salamis, battles of	192
— history of	199
— ruins of	201
— sculptures from	202
Samian vase, from Soli	230
Sandwith, Mr., mistake of	82
Sarcophagi broken by tomb-robbers	272
— cut out of living rock	295
— Roman, Lapaïs	237
Sarcophagus found at Amathus	264
— mode of lifting	288
— Phœnician, Larnaca	53
— Roman, Larnaca	54
— with legend of Perseus	113
Scarabs found	305
Sculpture in Cyprus	11
Selim II. invades Cyprus	37
Sepulchral stelæ with lions, and with sphinxes	112
— with Ionic capitals, Golgoi	115
Sepulchre, family, sketch of	224
Shield, with reliefs in bronze, Amathus	274, 283
Ships, in terra-cotta, Amathus	259
Sigismund, Dr. Justus, fate of	271
Signet-rings, found at Curium	308
— — — Golgoi	117
Signet, immense gold	310
Silver ornaments, Curium	327
— bowl, Golgoi	117
Simeon the hermit	240
Sites, ancient, how best discovered	184
Skulls collected, Dali	79
— at Alambra	88
Skeleton tree	278
Soli, site and history of	227
Sophia, Sta, of Nicosia	247

SPHINXES	PAGE
Sphinxes over doorways	260
— on sarcophagus lid	267
"Splanchnoptes," the	11
Stasinos, Cypriote poet	13
Statue of young Roman	240
Stolen antiquities, how recovered	126
Styppax, Cypriote sculptor	11
Sword sent to Alexander from Citium	10
TEMPLARS, the, buy Cyprus	32
Terra-cottas found at Larnaca	50
Terra-cotta heads, life size	242
— — from Soli	230
"Terra d'umbra" found near Larnaca	218
Theocharis, chief digger	271
Throni, Cape Pyla	181
— site of ancient	183
Tomb at Amathus, plan of	260
Tombs at Dali	66
— constructed of huge blocks	256
— superimposed on Phœnician interments	72
— the oldest in Cyprus	203
Torch-bearer, terra-cotta figure	250
"Torre del Moro," Famagosta	195
Travelling in Cyprus	109, 177
Treasure-vaults, Curium, found	303
— — ground plan of	304
Tremitus, now Tremitusa	246
"Trimming the tomb"	303
Tripod in bronze, Curium	335
Turkish population, decay of	193
— system of correspondence	147
Turks take Cyprus	39
Tyrian religion brought into Cyprus	19
UNGUENTARIUM in crystal	325
VAROSSIA founded by the expelled natives of Famagosta	192
Vases, remarkable, Cypriote (*see* Appendix)	
Vase, with biga-race	268
— painted with antelopes and cranes	331
ZEUS	PAGE
Vases with early decoration	181
— terra-cotta, Alambra	92
— with double spouts	95
— with incised and coloured decoration	93
— of terra-cotta, Dali	77
— of the Trojan kind	102
Venetian arms preserved at Famagosta	195
Venice obtains Cyprus	36
— loses it	39
Venus Acræa, temple of	5
— Garden of	218
— statuette, Golgoi	157
— terra-cotta figures of, Alambra	88
— the Bearded, of Amathus	132
— where she first appeared	213
— -worship, vestiges of	189
Veil, thin, of what an evidence	222
— of the Temple, Ephesus	12
Veiled female statue	285
Vespasian rebuilds Temple of Paphos	205
Vogué, Count de, explores Golgoi	137
— — erroneous statement of	300
— — at Amathus	253
Vondiziano, M. Andrea	116
Votive tablets, Golgoi	158
Vultures, numerous	227
WATER-BOTTLES in terra-cotta	102
— -carrier, figure of	300
— -conveyance in Greece	342
Whorls in terra-cotta and serpentine	102
YUSUF AGA	224
Xanthus, marble frieze from	261, 265
— doorway, represented	260
ZAPTIEH, Turkish policeman	121
— how utilized	123
Zeno, supposed head of	153
— of Citium	14
Zeus Splanchnotomos of Salamis	199

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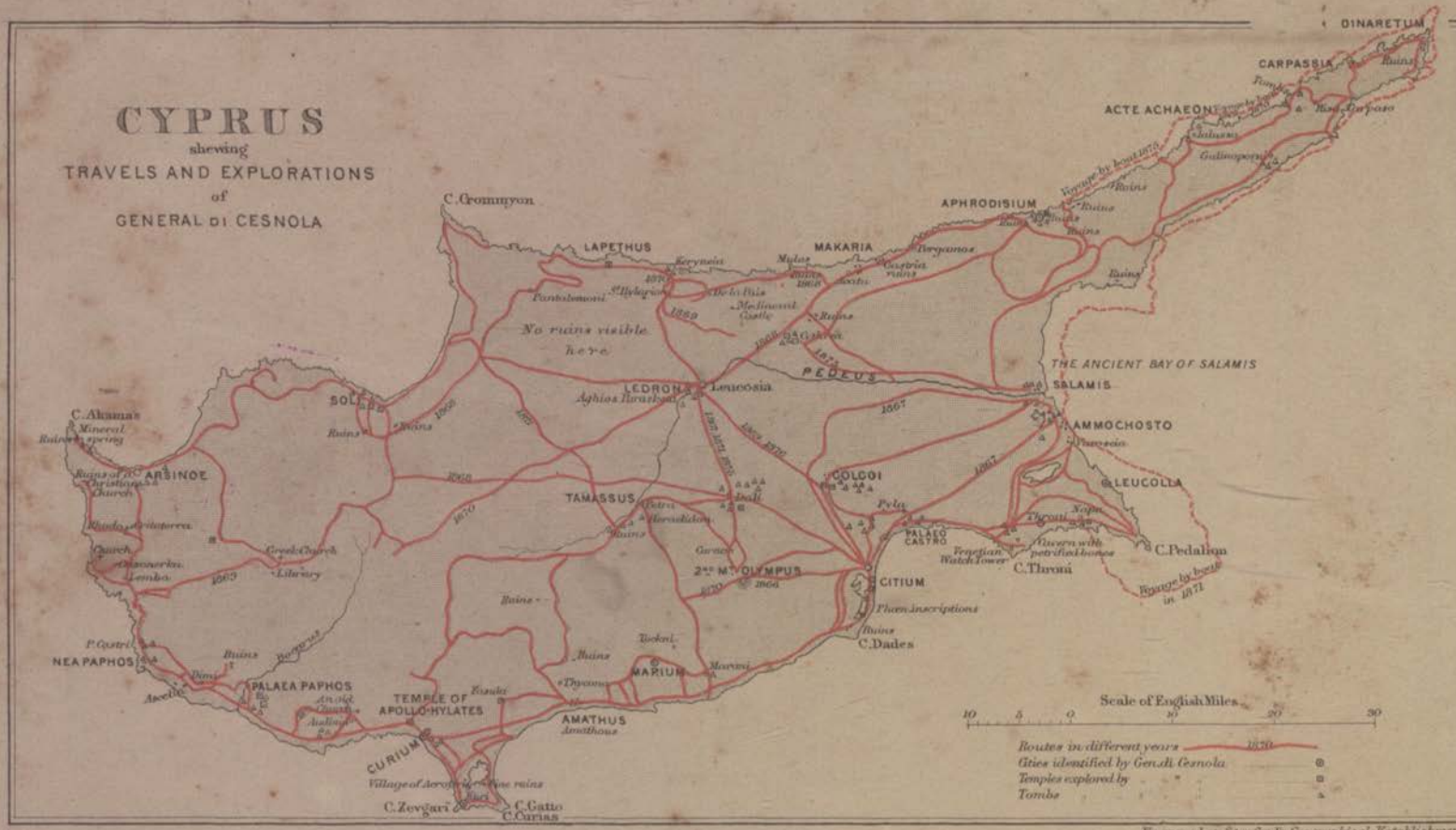

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